ELEMENTS OF ENGLISH COMPOSITION

CENTER AND HOLMES

Digitized by the Internet Archive
in 2010

http://www.archive.org/details/elementsofenglis00cent

Ewing Galloway

A United States Mail Airplane Flying over the Sierras of California

Without communication a man would live a very limited life in one region, unaware of what was happening elsewhere.

ELEMENTS
OF
ENGLISH COMPOSITION

BY

STELLA S. CENTER

WALTON JUNIOR-SENIOR HIGH SCHOOL
NEW YORK CITY

AND

ETHEL E. HOLMES

PRINCIPAL OF WYMAN SCHOOL
DENVER

ALLYN AND BACON

BOSTON NEW YORK CHICAGO
ATLANTA SAN FRANCISCO DALLAS

COPYRIGHT, 1930
BY ALLYN AND BACON

Norwood Press
J. S. Cushing Co. — Berwick & Smith Co.
Norwood, Mass., U.S.A.

PREFACE

Elements of English Composition is addressed particularly to pupils of senior high school age, whether they are in the first year of a four-year senior high school or the third year of a junior high school. It continues the course in English begun in *Elements of English,* Books One and Two. However, this third book is a complete, independent text, reviewing the material of the first two books and giving additional material adapted to the needs of more mature pupils.

Elements of English Composition provides a complete program of English study, the different phases being arranged in chapters that treat each division of the subject fully. Each chapter is in turn broken up into small convenient units that lend themselves to a flexible program of English activities adapted to individual teaching.

The subject of informal English, so often neglected, is presented fully. The theory, the illustrations, and the program of pupil activities are presented in a way that facilitates the teaching of conversation, discussion, story-telling, and informal speech making. The various levels of English are treated simply and frankly, with due recognition of the place of informal, idiomatic speech in everyday activities.

The composition activities, both oral and written, are closely related to life situations which confront the

pupil almost every day. The pupil's coöperation is secured, because each activity is motivated.

There is an abundance of illustrative material, varying in difficulty to meet the needs of pupils of different ability. This material is selected from the best contemporary literature.

In the presentation of the theory and in the program of pupil activities, modern educational method is inherent. *Elements of English Composition* is the outgrowth of years of experience in the classroom and experimenting with pupils of widely varying abilities. The actual classroom procedure is indicated in the suggestions for pupil activities.

The pictorial illustrations serve to remind pupils that their own experiences are valuable sources of material for oral and written composition. They are encouraged to observe and reflect; their minds are thus enriched and their emotions and imagination cultivated.

S. S. C.
E. E. H.

TABLE OF CONTENTS

PAGE

GENERAL INTRODUCTION 3
Exercises 8
Measuring Your Work 8

PART ONE: WHEN YOU SPEAK AND WRITE INFORMALLY

INTRODUCTION 13
The Growth of the Language 13
Informal Speech 15
Characteristics of Informal Speech 16
Factors of Informal Speech 16
Exercises 18

CHAPTER I. CONVERSATION 21
Materials of Conversation 21
Exercise 21
The Importance of Conversation 21
Exercises 22
The Purpose of Conversation 22
Exercises 23
Characteristics of Conversation 23
Choosing a Subject of Interest to Others 25
Catching the Ball 25
Listening and Seeming-to-Listen 25
Listening and Seeming-not-to-Listen 25
The Good Listener 26
Exercise 27
Returning the Ball 27
Exercises 29
Observing Conventionalities 30
Observing Conventionalities of Manner 30
Being Agreeable 31
Avoiding Interruptions 31
Exercise 32

PAGE

Observing Conventionalities of Speech 32
Choosing the Appropriate Level 32
1. Colloquial English 32
2. Literary English 33
3. Slang 33
4. Technical English 33
5. Dialectal English 34
Exercise 34
Adapting the Voice 36
Use of the Telephone 37
Exercises 37
Review Exercise 39

CHAPTER II. DISCUSSION 40
The Purpose of Discussion 40
Exercise 40
Characteristics of Discussion 40
Stating the Object Clearly 43
Being Accurate 44
Keeping to the Point 46
Keeping the Point of View 47
Summarizing 49
Personal Characteristics 49
Avoiding Monopoly 49
Admitting Ignorance 49
Being Impersonal 50
Exercises 50
Review Exercise 54

CHAPTER III. INFORMAL NARRATION AND EXPLANATION 55
Informal Narration 55
Characteristics of Good Story Telling 56
Selecting a Point of View 56
Exercise 58
Expressing a Mood 58
Exercise 59
Considering the Audience 59
Exercise 60
Telling the Story 60
Pulling Back the Curtain 61
Exercise 62

PAGE

Making Events March 62
Exercises 64
Making the Story Vivid 67
Exercises 68
Closing the Curtain 69
Exercises 69
The Anecdote 72
Examples of Anecdotes 72
Exercise 73
Review Exercise 74
Informal Explanation 74
Characteristics of a Good Explanation 74
Finding the Point of Difficulty 75
Having an Orderly Arrangement 76
Being Accurate 76
Adapting Your Explanation to Your Audience . . 77
Exercise 78
Review Exercise 79

CHAPTER IV. INFORMAL WRITING 80

Characteristics of Social Letters 80
Adapting the Letter to the Reader 80
Beginning Right 81
Revealing Individuality 83
Giving a Unified Impression 85
Quoting Conversation 87
Parts of a Letter 91
Indention 92
Punctuation 92
Abbreviations 93
Outside Address 93
Letter Paper 94
Exercises 94
The Informal Note 98
Exercises 98
Review Exercise 98

PART TWO: WHEN YOU SPEAK AND WRITE FORMALLY

INTRODUCTION 103

PAGE

CHAPTER V. SPEECHES 105
Characteristics of the Formal Speech 106
Having a Definite Purpose 106
Capturing Attention 107
Holding Attention 108
Preparing a Formal Talk 108
1. Gather a body of material 109
2. Choose appropriate material 109
3. Organize your material with your purpose and your particular audience in mind 110
4. Make use of helpful devices 110
5. Stop when you have finished 113
Listening to Formal Speech 113
Exercise 114
Preparing a Speech 114
Exercise 114
The After-Dinner Speech 115
Exercises 118
Formal Explanation 118
Where and *When* Fact Questions 120
How, *Why*, and *What* Fact Questions 120
Thought Questions 122
Answering in the Form of a Summary 123
Exercises 123
Formal Announcements 124
Exercises 126
Formal Reports 126
Exercises 128
Formal Discussion and Argument 128
Exercise 130
The Formal Introduction 130
Exercise 131
Review Exercise 131

CHAPTER VI. WRITTEN EXPLANATION AND DESCRIPTION 132
Style 133
Unity 136
Exercise 136
Coherence 136
Transition Words 137
Exercise 138

PAGE

Written Explanation 138
Characteristics of Written Explanation 140
Kinds of Explanation 140
Exercises 141
Précis Writing 143
Exercise 144
Written Reports 147
Exercises 148
Minutes of a Meeting 148
Exercises 149
Book Reports 149
Exercise 150
Written Announcements 150
Exercises 152
Formal Invitations 152
Exercises 153
Written Description 153
Exercises 155
Review Exercise 160

CHAPTER VII. STORY WRITING 161

Kinds of Stories 161
The News Article 161
Exercises 164
The Story of Personal Experience 165
Exercises 165
Letter about a Personal Experience 173
Exercises 174
The Short-story 176
Characteristics of the Short-story 176
Exercises 177
Review Exercise 185

CHAPTER VIII. WRITING ABOUT BUSINESS . . . 186

Kinds of Business Writing 186
A Deposit Slip 187
A Check 187
Endorsing a Check 188
A Receipt 188
A Money Order 189

PAGE

A Promissory Note 189
A Bill 190
Personal Data Blank 190
Personal Interview 191
Memorandum 192
Telegrams 192
Kinds of Telegrams 193
Exercises 194
Letters about Business 194
Business Letters and Social Letters 195
Kinds of Business Letters 195
Examples of Business Letters 195
The Letter Picture 195
Block Style 196
Punctuation 196
Letter Paper 196
The Envelope 196
Exercises 207
Abbreviations 207
Filing 209
Alphabetizing 210
Office Machines 210
Reference Books 211
Review Exercise 212

PART THREE: THE MECHANICS OF READING, SPEAKING, AND WRITING

Introduction 215

Chapter IX. Reading 217

Reading Aloud and Silently 217
Two Kinds of Reading Materials 218
Acquiring Skill in Study or Work-Class Reading . . 218
1. Get the central idea and the divisions of the central idea 218
2. Look for the answer to a question 219
Exercise 219
3. Make a summary of what you have read . . . 220
Exercise 221
4. Restate orally what you have read 221
Exercise 221

PAGE
5. Acquire a vocabulary 221
Exercise 221
6. Infer the meaning of new words from the general drift of the whole selection 221
Exercise 221
7. Be fair to the author 222
Exercise 222
Reading Literature 222
Exercise 223
Adapting Speed 223
Exercises 223
Measuring Progress 223
Exercises 224
Reading Clubs 224
Review Exercise 224

CHAPTER X. USING THE LIBRARY 225
Review of the Dewey Decimal System 225
Exercises 227
Keeping the Record 232
Exercises 235
Annotations 235
Exercise 236
Growth through Reading 237
Exercises 237
Review Exercise 237

CHAPTER XI. SPEECH IMPROVEMENT 238
Surveying Your Speech Habits 239
Characteristics of Good Speech 240
Getting Attention 240
Breathing 241
Tone Projection 241
Enunciation 241
Exercises 242
Consonants 243
Nasalizing 243
Exercise 243
Pronunciation 243
Exercise 244
Desiring to Be Heard 244

PAGE

Reading Aloud 245
Grouping 245
Exercise 245
Getting the Central Thought 245
Exercise 246
Memorizing 246
Exercises 247
Dramatizing 249
Exercise 249
Review Exercise 249

CHAPTER XII. PREPARATION OF WRITTEN ENGLISH . . 250

Details of Arrangement 250
Paper 250
Ink 250
Penmanship 250
Margins 251
Endorsement 251
Note-books 251
Standards of Measurement 254
Prevision or Planning 256
Revision 256
The Paragraph 258
Topic Sentence 259
Unity 260
Coherence 260
Exercises 260
Outlines 263
Exercise 267
Note-Taking 274
The Sentence 275
Review Exercise 276

CHAPTER XIII. CAPITALIZATION AND PUNCTUATION . . 277

Capitalization 279
I. Tests 279
II. The Use of Capitals 281
Punctuation 284
The Period 284
I. Tests 284
II. The Use of the Period 286

PAGE

Question Marks and Exclamation Points . . . 288
I. Test 288
II. The Use of the Question Mark and Exclamation Point 288
The Comma 289
I. Tests 289
II. The Use of the Comma 294
The Semicolon 300
I. Test 300
II. The Use of the Semicolon 301
The Colon 303
I. Test 303
II. The Use of the Colon 304
Parentheses and Brackets 306
The Use of Parentheses and Brackets 306
The Dash 307
The Use of the Dash 307
The Apostrophe 307
I. Test 307
II. The Use of the Apostrophe 308
Quotation Marks 309
I. Test 309
II. The Use of Quotation Marks 311
The Hyphen 312
Writing Figures 312
Review Exercises 313
Dictation Exercise 315

CHAPTER XIV. MEMORIZING 317

Directions for Memorizing
1. Understand the meaning of what you are memorizing 317
2. Note relationships, similarities, contrasts, significant facts, construction, and wording 318
3. Practice learning in the way that you expect to use the material 320
4. Distribute your practice 320
5. Learn as a whole 321
6. Determine to remember 321
Exercises 321

PAGE

CHAPTER XV. WORD STUDY 322
A Study of Borrowed Words 323
Common Latin and Greek Prefixes, Suffixes, Stems . . 324
Exercise 326
Levels of English 327
Some Classifications 332
Exercises 332
Idioms 333
Figures of Speech 334
Exercise 337
Words as Words 338
Just for Fun 343
Exercises 344
Rules for Spelling 346
Exercises 348

CHAPTER XVI. GRAMMAR AND CORRECT USAGE: PARTS OF SPEECH 352
Introduction 352
Parts of Speech 353
I. Tests 353
II. Information about Parts of Speech 355
Nouns 356
I. Tests 356
II. Information about Nouns 360
A. Kinds of Nouns 361
B. Properties of Nouns 360
Pronouns 370
I. Tests 370
II. Information about Pronouns 377
A. Kinds of Pronouns 377
B. Properties 381
C. Order of Pronouns 385
Adjectives and Adverbs 386
I. Tests 386
II. Information about Adjectives and Adverbs . . 387
Adjectives 387
Adverbs 389
Comparison of Adjectives and Adverbs . . 389
Degree of Comparison 390
Forming Degrees of Comparison 391

PAGE

III. Usage 394
Verbs 397
I. Tests 397
II. Information about Verbs 409
A. Kinds 410
B. Properties 413
C. Verbals 424
D. Conjugations for Reference 427
Prepositions 432
I. Tests 432
II. Information about Prepositions 434
A. Kinds 434
B. Usage 434
Conjunctions 435
I. Tests 435
II. Information about Conjunctions 436
A. Kinds 436
B. Usage 438
Parallel Structure 439

CHAPTER XVII. GRAMMAR AND CORRECT USAGE: PHRASES, CLAUSES, AND SENTENCES 440

Phrases 440
I. Tests 440
II. Information about Phrases 442
Clauses 446
I. Tests 446
II. Information about Clauses 450
A. Kinds 450
B. Conjunctions 451
Sentences 451
I. Tests 451
II. Information about Sentences 468
A. The Subject 468
B. The Predicate 469
C. Modifiers 470
D. Complements 471
E. Kinds of Sentences 472
Miscellaneous Exercises 478

SUPPLEMENT PAGE

PARLIAMENTARY PROCEDURE 485
Review 485
Some Common Practices 488
Parliamentary Phrasing 490
The Motion 491
MEASURING PROGRESS 492

SUGGESTED TERM PLAN 501

INDEX 517

LIST OF ILLUSTRATIONS

PAGE

A United States Mail Airplane Flying over the Sierras of California . . . . . *Frontispiece*
The Wooden Horse That Caused the Downfall of Troy 3
The Radio Room on an Ocean Liner 4
Guardians of the Telephone Lines 7
An Interesting Story 14
Bootblacks Waiting for Business 17
Friendly Travelers 19
A Lesson from the Guide 22
A Picnic in the Rockies 24
Boys in Siam Teasing a Water Buffalo 26
Boy Scouts with Their Scout Master Visit the Zoo . 28
The Playground of Many New York Children . . 30
Boy Scouts Filling Seed Cups with Suet for the Birds 31
The Forest Ranger Reports to Headquarters That His District Is Free from Fires 36
A Wagon Train of Pioneers on the Oregon Trail . . 41
The Dividing of the Trail 41
Statue of Sacajawea in Washington Park, Portland, Oregon 42
Monument to the Pioneer Mother, by Phimister Proctor, in Kansas City, Missouri 44
Investigating a Pack Rat's Nest 45
A Talk to the Football Squad during Practice . . 48
Panning Gold in Clear Creek, Colorado 55
Clear Creek Seen from Above 57
A Favorite Hobby 58
A Log Cabin among Live Oaks in the Acadia Country of Louisiana 59
Fly Fishing for Trout 61
Landing the Trout 63
The Catch 67

PAGE
Where There's a Will, There's a Way 70
Learning the Proper Grip on a Golf Club 75
Learning about Butterflies and Beetles 77
Playing Tether Ball 78
By Firelight in the Rockies 81
Off for the Ski Sports 83
A Canoe Spill 87
Air Mail Service 89
Playtime among the 4-H Boys and Girls 91
Girls at Camp Hear from Home 92
A Correct Form of Address on an Envelope . . . 93
A Parcel-Post Room in Boston's Post Office . . . 94
Playing Shuffle Board 98
The Singing Tower at Lake Wales, Florida . . . 99
These Girls Have the Habit of Being Patriotic . . 103
Major-General John A. Lejeune, Former Commander of the United States Marine Corps, Addressing Washington Boy Scouts near the Lincoln Memorial . . 107
Recruits of the United States Infantry Preparing to Join a Regiment in China 111
Boy Scouts Guiding School Children Safely through Traffic 112
Schoolboys Explaining the Working of Electric Toys . 119
Boy Scouts Practicing First Aid 124
Investigating an Eagle's Nest 127
Dress Parade at West Point Military Academy . . 133
Midshipmen of the United States Naval Academy on the Parade Ground 134
Reveille 135
A Pioneer's Cabin 137
The Captain Explains the Operation of the Sextant . 139
When Knowledge Counted 140
Working Printing Presses 142
Boy Scouts Learning about a Topographical Map . . 144
A City Editor Gives an Assignment to a Reporter . 147
The Bulletin Board in a Public Library 151
High School Boys Learning to Survey 154

PAGE
Enos Mill's Homestead Cabin in Tahosa Valley . . 155
A Painter's Method of Description 156
Cotton Bound for Europe 158
An Elephant in Burma Balancing a Teak Log . . 162
A Ski Tumble 166
Gardening Is His Hobby 175
A Deposit Slip, Properly Made Out 187
A Check and Its Stub, Properly Made Out . . . 188
A Receipt, Properly Made Out 188
A Postal Money Order Application Blank . . . 189
A Promissory Note, Properly Made Out . . . 189
A Paid Bill 190
A "During Your Absence" Notice 192
A Telegram Form, Properly Made Out 193
A Letter Making a Request 197
A Letter Applying for a Position 198
A Letter Written to a Person Whose Name Has Been Given as a Reference 199
A Letter Stating That the Privilege of a Charge Account Has Been Granted 200
A Letter Asking That an Error Be Corrected . . 201
A Model Letter 202
A Letter Asking for Information 203
A Letter Written by a Secretary in the Absence of Her Employer 204
A Letter Ordering Goods 205
Properly Addressed Envelopes 206
A Class in Interior Decoration 216
Book Truck Delivering the Books of a Public Library 222
The Information Desk in the Card Index Room of the New York Public Library 226
Repairing Books 235
School Girls on a Hike 239
The Best Writing of Eighth-Grade Pupils . . 252, 253
A Machine for Measuring the Tensile Strength of Paper 255
The First Page of Dickens' Manuscript of *A Christmas Carol* 257

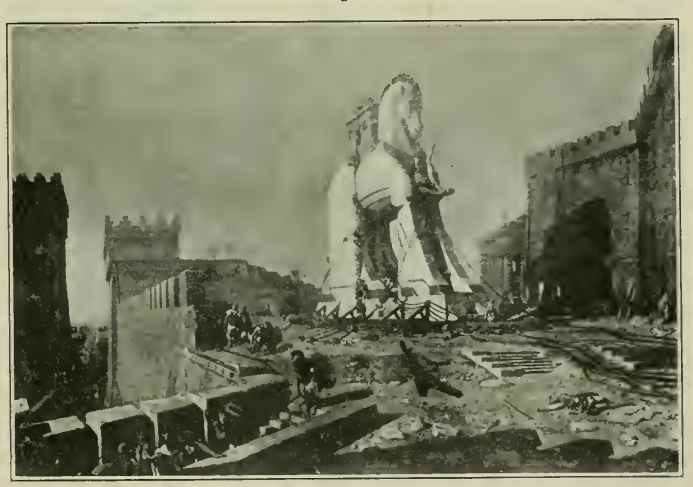
PAGE
Boy Scouts Earn Their Merit Badges in Carpentry . 265
A Parent Red Cedar Tree Surrounded by Young Trees of the Same Species 268
Bumblebee Asleep in a Hollyhock Flower . . . 269
Playing with Fairy's Curls 272
Gray and Old Hags of Cedars 336
Learning Parliamentary Procedure 486
The Target Practice by Arrows 493
A Contest in Archery 495

ELEMENTS OF ENGLISH COMPOSITION

ELEMENTS OF ENGLISH COMPOSITION

GENERAL INTRODUCTION

THREE thousand years ago the city of Troy in Asia Minor was one of the most powerful in the world. For



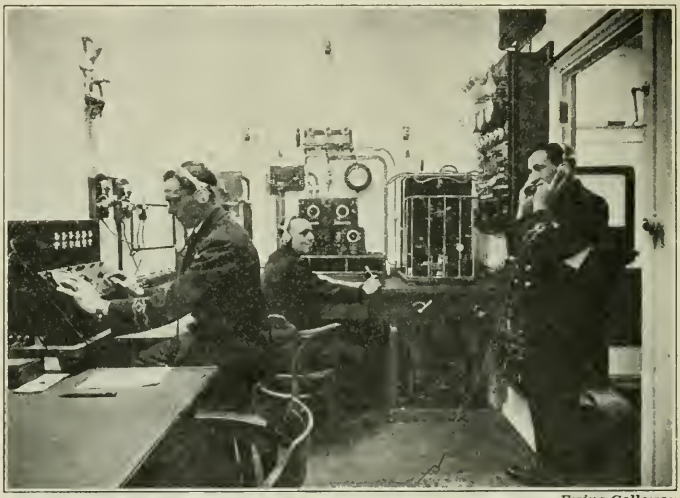
THE WOODEN HORSE THAT CAUSED THE DOWNFALL OF TROY

Cities and monuments crumble with age, but words woven into sentences defy time.

ten years it held out against the armies of all Greece. Homer, a Greek poet, has left us a thrilling account of what happened on the windy plains of Troy in his

poem, the *Iliad*. To-day this poem is as fresh and vivid as ever, while Troy is buried deep beneath the sands, a mass of ruins. Cities and monuments crumble with age, but words woven into sentences defy time.

Words have the power to conquer space as well as time. While the correspondent of an exploring expedition in the antarctic region is broadcasting his message,



Ewing Galloway

THE RADIO ROOM ON AN OCEAN LINER

Signals translated into words bind the ends of the earth together.

the first part of it may be in type in the composing room of a New York newspaper. As he concludes his story, the sentence with which he began may already be on the linotypes in cities in every quarter of the United States and possibly in cities as remote as Buenos Aires, Tokyo, London, and Paris. A radio station in an antarctic village in one twentieth of a

second sends signals to a station eleven thousand miles away. Signals translated into words bind the ends of the earth together.

It is this ability to communicate thoughts and feelings by means of words that makes human progress possible. Without language a man would live a very limited life in one region, unaware of what was happening elsewhere. Language is man's priceless heritage. He begins early to acquire possession of it and continues his study all his life.

From the time you entered school, you have been studying English as a subject. You have been learning how to express yourself *clearly* and *effectively*, and to understand others when they express themselves.

This year, you will have an additional goal to achieve, that of expressing yourself *appropriately*. Expression is appropriate if it fits the thought and the occasion, and if it is acceptable to the members of the group for whom it is intended.

Good taste requires us to do what is appropriate to the occasion. We think a good deal about appropriate dress and appropriate manners. What is suitable for a football field or a tennis court is not suitable for dinner or for the classroom. Doing the appropriate thing is being considerate of the rights and feelings of others. It is a matter of good manners. We should have good manners in our use of language as well as in dress and conduct.

Perhaps you have heard the phrase, " levels of English." Think of the expression as meaning the language appropriate in widely differing situations. If you write an editorial for your school newspaper, or

make a speech in the school assembly, you do not express yourself in the same way as you would at a baseball game, or at the school lunch table. There are times when you plan in advance what you will say; you choose your words with care and think about the structure of your sentences. On such occasions, you speak or write formally; that is, with special attention to a definite form or pattern that has become established through use.

On other occasions, you pay less attention to form. You speak or write without planning in advance and without revision. You use such contractions as *I'll, aren't, wouldn't,* as well as clipped phrases and abbreviations. You may use certain expressions that you realize would be inappropriate to formal occasions. The best plan, in order to determine what is appropriate, is to observe what people of education and good taste say and do, and follow their example.

You have already learned that you make use of English in at least four ways:

1. When you speak
2. When you listen
3. When you read
4. When you write

In school and out of school, much of your success and pleasure depends on how skillfully you use the English language in the four activities that fill up most of your waking hours.

Here are your materials for a year's study of English. As you glance through this book, you will find: (1) instruction and exercises to improve your spoken and

Ewing Galloway

GUARDIANS OF THE TELEPHONE LINES

The communication of thought and feeling by means of words makes human progress possible.

written English; (2) advice and help to enable you to read with ease and pleasure; (3) exercises to enlarge your vocabulary and train your memory; (4) devices to help you measure your progress.

On page 501 you will find a plan of work. Use the program that best suits you, testing and recording your progress in the different phases of your study of English.

EXERCISES

A. Can you recall an instance when some one used English unusually appropriately? If so, describe the occasion.

B. Make a list of the occasions when you use English formally and when you use it informally. Which is the longer list?

Measuring Your Work. — As you practice the exercises in the following chapters and as you take part in the activities of your school, home room, clubs, class meetings, and assemblies, test your work and that of your classmates by the questions in the following table:

Subject:

1. Have you chosen a subject that will appeal to your audience?
2. Do you already know enough about it to present it well, or if not, can you secure the necessary information?
3. Can you treat it successfully in the time you have?

Composition:

1. Has the composition clearness and unity?
   Is all the information necessary to understanding given?
   Are the steps arranged in the best possible order?
   Is all unrelated material omitted?
   Is every sentence complete?
   Are the words accurate and picture-making?

2. Is the composition complete?
   Is the introductory statement accurate and clear?
   Does the body of the composition fulfill the promise of the introductory statement?
   Does the conclusion round out the composition?

Speaker:

1. Is your expression satisfactory?
   Do you make every one hear?
   Does your voice express feeling and emotion?
   Are your enunciation and your pronunciation correct?
   Do you refrain from using such expressions as *well*, *well-uh*, *why*, *why-uh*, *you see*, or *something*, and that peculiar sound that some students make as if they were winding themselves up?
   Is your language appropriate?
   Do you join two sentences by *and* only when your purpose is to make one impression?
   Do you make errors in grammar which a pupil of your age should not make?
2. Is your posture good?
   Do you sit and stand easily and naturally?
   Do you keep your hands out of your pockets?
   Do you keep your fingers away from your hair, your beads, your tie?

Writer:

1. Is your writing legible?
2. Have you used the right kind of paper and ink?
3. Is your composition framed by margins of the correct width?
4. Is your composition correctly endorsed with your name, the date, and other required details? (See page 253.)
5. Have you re-read your composition, looking for errors in spelling, punctuation, capitalization, and sentence structure?

PART ONE: WHEN YOU SPEAK AND WRITE INFORMALLY

INTRODUCTION

The Growth of the Language. — The English language has undergone many changes. It is a living thing, and it changes with each generation that uses it. Many words fall into disuse and are labeled in the dictionary *archaic* or *obsolete*. New words make their appearance in the language with new experiences. For example, new words are coined when men make new inventions and discoveries, or explore new regions.

The history of England may be traced in the changes that the language has undergone. The early Celtic inhabitants were conquered by the Romans in the first century after Christ. Consequently, many of the names of towns and places in England are Latin names; for example, *Winchester*, *Gloucester* (glŏs'tẽr). *Cester* and *chester* are forms of *castra*, meaning *camp*.

After the Romans withdrew from England, the Angles and Saxons invaded the country, and conquered it so completely that they gave it a new language, called English, the speech of the Angles.

In the ninth century, in the time of the heroic King Alfred, other invaders, the Danes, reached the shores of England, but their coming had little effect on the English language, for they used a language related to the speech of the Angles.

However, the language underwent a great change with the coming of the Normans from France. They

spoke French and insisted that it should become the language of England. The result was that their language and the language of the Anglo-Saxons became

AN INTERESTING STORY

Most people spend a good part of their waking hours in conversation, discussion, and talk.

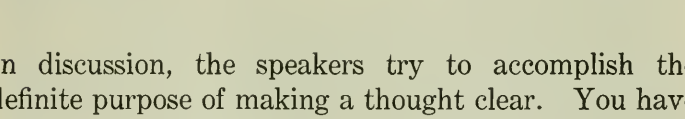
fused into one language, which we call to-day the English language.

There have been no invasions of England since the Norman invasion in 1066, but science, industry, commerce, politics, have influenced and modified the language. The history of our language interests us, for a knowledge of the changes the language has undergone helps us to use modern English intelligently, just as we understand our own times better if we have a knowledge of what has happened in the past.

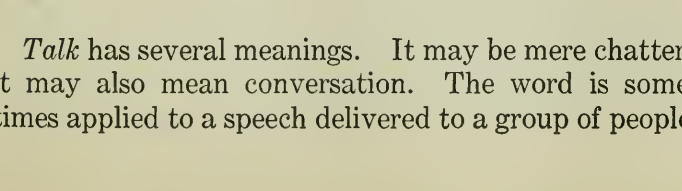
Informal Speech. — Conversation, talk, stories of personal experience, and explanations are informal English; that is, you express yourself as the situation demands without preparing in advance exactly what you will say.

Most people spend a good part of their waking hours in conversation, discussion, and talk. These terms vary somewhat in meaning.

People converse when they are interested in one another; their chief purpose is enjoyment. Conversation does not usually lead to a definite goal or object. The movement of conversation might be represented by the following diagram:



In discussion, the speakers try to accomplish the definite purpose of making a thought clear. You have discussion in your history class and in your clubs. Discussion may be represented by the following diagram:



Talk has several meanings. It may be mere chatter; it may also mean conversation. The word is sometimes applied to a speech delivered to a group of people.

Characteristics of Informal Speech. — How you talk, or converse, or discuss a topic depends largely on the time, the place, and the persons who take part. Correctness depends not only on the words used but also on their appropriateness. The time of day and the length of time at your disposal help to determine the subject and the amount of detail. Very few persons care to enter upon a serious discussion before breakfast, at mealtime, or between cars. Public places limit the subjects and the detail which may be introduced. Personal comment should be avoided in public places, and names should be spoken with great care.

Perhaps the most important consideration is the relationship of the members of the conversational group. Think of the difference between carrying on a conversation with your family and with a casual acquaintance, or with your most intimate friend and with a stranger. If all the members of the group are interested in a subject and know something about it, the conversation may take on a deeper tone and purpose and become discussion.

Factors of Informal Speech. — When speech moves smoothly, it seems very simple. When conversation fails and you try to discover why, the reason for failure proves to be quite complex, for many factors are involved. First of all, there are at least two individuals, each being speaker and listener in turn. Both of these have well-developed *personalities* made up of all their past experiences, and each has certain likes and dislikes and certain beliefs in right and wrong. Then there is the *thought* which is to be communicated by one to the other; the thought is affected by the personalities of

both speaker and listener. Last of all, there is the *language* in which the thought is expressed.

The effect of language depends not on one element but on many. There is the way words are spoken (enunciation, pronunciation); there is the quality of the speaker's voice (pleasant, unpleasant, distinct, in-

Ewing Galloway

BOOTBLACKS WAITING FOR BUSINESS

Evidently conversation has become a discussion.

distinct, harsh, nasal, guttural); there is the speaker's choice of words, which may or may not be accurate, vivid, and individual (diction); there is the way the words are put together in sentences and paragraphs (grammar and rhetoric); and there is the attitude of the listener. All these factors determine the success or failure of conversation.

EXERCISES

A. 1. Read the following selection from *The Autocrat of the Breakfast Table*[1] by Oliver Wendell Holmes. How does he account for the difficulty of two persons' understanding each other in informal speech?

It is not easy, at the best, for two persons talking together to make the most of each other's thoughts; there are so many of them.

When John and Thomas, for instance, are talking together, it is natural enough that among the six there should be more or less confusion and misapprehension.

I think, I said, I can make it plain to Benjamin Franklin here, that there are at least six personalities distinctly to be recognized as taking part in that dialogue between John and Thomas.

Three Johns
1. The real John; known only to his Maker
2. John's ideal John; never the real one, and often very unlike him
3. Thomas's ideal John; never the real John, nor John's John, but often very unlike either

Three Thomases
1. The real Thomas
2. Thomas's ideal Thomas
3. John's ideal Thomas

Only one of the three Johns is taxed; only one can be weighed on a platform-balance; but the other two are just as important in the conversation. Let us suppose the real John to be old, dull, and ill-looking. But as the Higher Powers have not conferred on men the gift of seeing themselves in the true light, John very possibly conceives himself to be youthful, witty, and fascinating, and talks from the point of view of this ideal. Thomas, again, believes him to be an artful rogue, we will say; therefore he *is*, so far as Thomas's attitude in the conversation is concerned, an artful rogue, though really simple and stupid. The same conditions apply to the three Thomases. It follows, that, until a man can be found who

[1] From *The Autocrat of the Breakfast Table* by Oliver Wendell Holmes. Copyright, Houghton Mifflin Company.

knows himself as his Maker knows him, or who sees himself as others see him, there must be at least six persons engaged in every dialogue between two. Of these, the least important is the one that we have called the real person. No wonder two disputants often get angry, when there are six of them talking and listening all at the same time.

2. Read the following quotation:

"There are in talk three factors to be considered; one's self, the other self (or selves) concerned, and everything outside

The Colorado Association

FRIENDLY TRAVELERS

Although only two persons are seen, there are six of them talking and listening all at the same time.

those selves, which we may call the world. All three must have their turn, their place at the board, a fair share of attention." [1]

What do you think the author means by "the world"?

[1] From *Talking* by J. B. Priestley. Harper & Brothers, publishers.

B. Can you recall any use of informal speech that failed or was unsatisfactory because of (1) the time of day, (2) the lack of time, (3) the place?

C. Think of all the people you meet in the course of the day. You have a different relationship with each one. In some way, picture yourself with all these different relationships. You might draw a circle with *You* in the center and place other persons on the circumference. Do not use personal names; say instead *mother, doctor, teacher, closest friend.* You might draw a path and arrange these persons along the path in the order of their nearness to you. Or you might think of yourself as the center of many circles, one within another; that is, the center of concentric circles. Perhaps you can think of other ways to illustrate the fact that there are many relationships to which each of us must adjust himself.

D. Try to tell the story of a good play in a game to each one mentioned in Exercise C. (Choose another subject, if you prefer.) What differences in your use of language result from the differences in your relationship?

CHAPTER I

CONVERSATION

Materials of Conversation. — You have learned that conversation makes use of the following materials:

1. What we do
2. What we see
3. What we hear
4. What we read
5. What we think

One popular magazine is said to draw its subjects from what it believes to be man's chief interests: his food, his clothing, his shelter, his health, his recreation, his vocation, his religion, and his politics.

Another way of looking at the subjects of informal speech is to think of them as divided into three groups:

1. Material things and activities
2. Persons: their characteristics
3. Ideas and ideals

The sources of material are open to all. One person differs greatly from another, however, in his use of these materials.

EXERCISE

A. What materials are used by small children? By grown persons of education? What materials are most commonly chosen by high school students?

The Importance of Conversation. — Conversation is important not only because it is the chief use we make of language but because (1) it fixes to a great extent

our relationship with our families and friends, and (2) it largely controls what our formal use of language shall be. What we say and do informally helps to determine what we say and do formally.

The Colorado Association

A Lesson from the Guide

The purpose of social conversation is the enjoyment which comes from the interchange of ideas.

EXERCISES

B. Discuss with your classmates the statement about the importance of conversation. Give instances that support the statement.

C. What part does conversation play in determining your impressions of people?

The Purpose of Conversation. — The purpose of social conversation is usually the enjoyment which comes from the interchange of ideas. Other forms of conversation

such as requests for interviews may have a different purpose, like getting information or arousing people to action. To accomplish its purpose, social conversation may use every form of composition and express every mood. We describe; we tell stories; we explain; occasionally we argue. We range from the serious to the humorous. We avoid, however, the monologue and the lecture, in order not to bore our friends. To be a conversational bore is to defeat the purpose of conversation.

EXERCISES

D. Before you read the pages that follow, make a list of the kinds of talkers that bore you. How many of the faults could be overcome?

E. Make a list of the kinds of talkers that you enjoy. What desirable qualities can be gained by practice?

Characteristics of Conversation. — One writer, in describing conversation, says: "The oldest game is conversation. Yet in spite of its age it never grows stale, and will be popular as long as humanity endures. It is a game in which all can score and none need be beaten, which needs no material, and is never out of season." [1] Some writers have attempted to compare conversation to a particular game. Perhaps the most helpful comparison is that of a game of catch, in which the subject of conversation is tossed back and forth among the players, like a ball.

Worth-while conversation moves. The game is played all over the field, not in one spot. No one can tell in what direction the game will go, as the interests

[1] From *Conversation* by Olive Heseltine. E. P. Dutton & Company, publishers.

and personalities of the members of the group as well as their skill in playing the game will determine the motion and the direction. Skilled conversationalists sometimes direct conversation; that is, they keep the ball within bounds, and so bring about a desired result.

The Colorado Association

A Picnic in the Rockies

The purpose of social conversation is the enjoyment which comes from the interchange of ideas.

Hostesses often supply themselves with subjects and do not hesitate to put a new ball into play whenever the game lags.

The author of the following quotation compares conversation to a frail bark and its difficulties to sunken rocks and rapids: "To see a clever hostess, with the merest flick or two of her paddle, guide the frail bark

of conversation between the sunken rock here and the rapids there, warms my heart." [1]

Can you think of other appropriate comparisons? (See page 335.)

Choosing a Subject of Interest to Others. — Conversation may become forced when a subject that is not interesting to the group is kept in play. However, one person can often make others interested by his skill in presenting a subject, by his enthusiasm, or by the extent of his information. The real test of the worth of a subject is the way in which the ball is returned. If one subject is not of interest, try another. If you are skillful in selecting and aiming the ball, it will be tossed back to you. While conversation is usually unprepared, a certain amount of preparation can be made in storing up items of interest, or conversational leads, for future use. If you know the pet hobby of a friend, it is easy as you travel to jot down mentally the things which will particularly interest him.

Catching the Ball. — The ball of conversation is, of course, caught through listening. There are many degrees of skill in listening as there are in talking.

Listening and Seeming-to-Listen. — Have you ever tried to keep up a real conversation with some one who gave you outwardly the most courteous attention but who was so busy preparing his own share of speech that he didn't really listen to you? He defeats the very end of conversation if we accept as our definition, *Conversation is an interchange of ideas.*

Listening and Seeming-not-to-Listen. — Then there is the irritating person who gazes away in the distance, or

[1] From *Talking* by J. B. Priestley. Harper & Brothers, publishers.

who plays with a pencil or an ornament, seemingly much bored by your remarks, but who responds intelligently and appreciatively when he speaks. Understanding is conveyed through facial expression and particularly

Ewing Galloway

BOYS IN SIAM TEASING A WATER BUFFALO

The traveler stores up conversational leads for future use.

through the eyes to such an extent that both listener and speaker should look directly at each other.

The Good Listener. — Silence may be friendly and intelligent, or it may be hostile and bored. It can be as enthusiastic as speech itself. The good listener hears much more than mere words, for he uses his imagination and sympathy. The world of the good listener extends out beyond the borders of himself. He has a

real desire to learn and realizes that every one has something to teach him. He likes people for themselves. He has a vivid imagination and, in his thought, can picture the action presented by another in speech. He is a sympathetic listener, and plays his part by returning the ball whenever it best serves the game. He asks questions skillfully, and by exerting himself makes the shy person comfortable and the apparently unsocial person social. He is sincere; he does not assume an interest which he does not feel, for if the subject proves impossible, he substitutes another.

EXERCISE

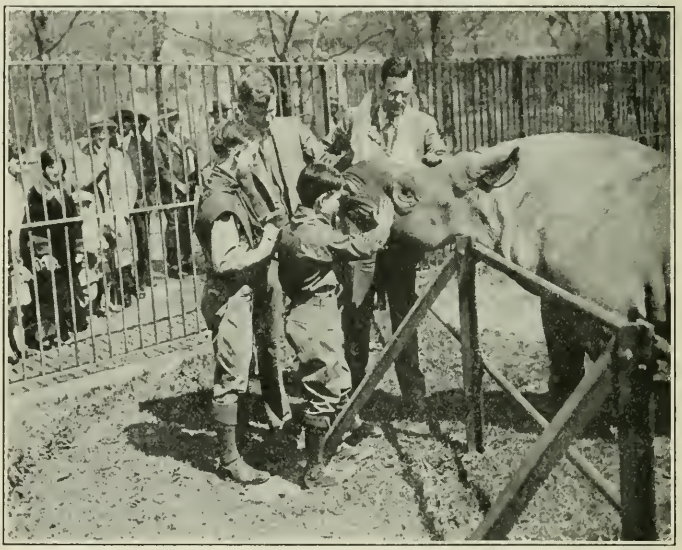
F. From what you have read and from your own experience, make a list of the essentials of good listening. Read the following quotation:

"The good listener must combine many incompatible (different) qualities. He should possess a strong intelligence and delicate sympathies, decided opinions and a docile temper, knowledge as well as a desire to learn, the power to draw out, and the ability to take in. One of the best qualifications in a listener is curiosity, and one of the worst is ignorance. The art of listening, therefore, is largely the art of asking questions." [1]

Returning the Ball. — No catcher sends a ball back into the game at just the angle at which he caught it. The conversational catcher adds his thought and feeling to the remark of the previous speaker and sends it back into the game, aiming it straight, sometimes by looking directly at one member of the group, sometimes by speaking the name of the person addressed, sometimes by addressing the entire group. He tries to

[1] From *Conversation* by Olive Heseltine. E. P. Dutton & Company, publishers.

include every one in the conversational group. At no time does he exclude any member, nor allow a conversation which should be general to be confined to two or three persons. He is enthusiastic in tone and manner. He does not pocket the ball with an abrupt " Yes " or



Boy Scouts with Their Scout Master Visit the Zoo

The art of listening is largely the art of asking questions.

" No," but if the subject seems to be finished by general consent, he tries to send another ball into play.

The subject can be changed in many ways. A similar subject will often occur to a speaker; the relationship of one subject to another may be the reason for introducing a second subject; or the speaker may boldly bring the ball into play because of his own or another's interest. As a rule, however, the tone of conversation

set by the group should be respected; if the tone has been light, a serious subject is not likely to be successful if immediately introduced.

There are wrong ways to return the ball as well as right ways. Avoid repeating what has been said unless you enrich the thought; avoid interrupting to supply a word, or telling a story to cap another one.

EXERCISES

G. Make lists of the following:

1. Right and wrong ways to choose a subject
2. Right and wrong ways to catch the ball
3. Right and wrong ways to return the ball
4. Right and wrong ways to change the subject

H. Read and discuss the following quotation. Express the thought of the paragraph in your own words.

"The qualities most necessary to a good game of conversation are quickness and lightness, a background of culture and a common idiom (see page 333), a general familiarity with the topics chosen and a readiness on the part of all to allow each player his turn." [1]

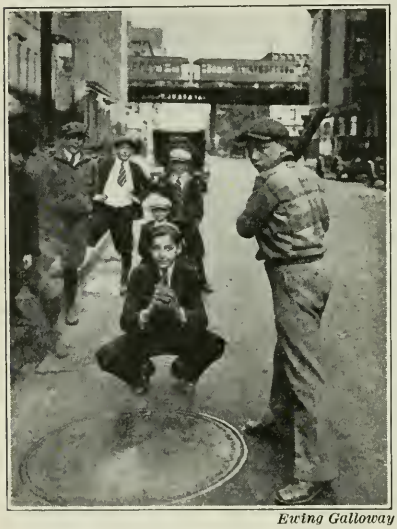
I. According to the following quotation, what is the best subject for conversation? To what does the writer compare the world? Can you think of other comparisons? (See pages 335–337.) In what sense is *talk* used?

"Talk sooner or later demands the presence of the world, that huge football which self tosses to self, that gigantic roast at which there is for ever cut and come again; and then, indeed, there is play, there is dining. You are in it and I am in it, and between us we sack the world, piling up its jewels and fabrics with a rapid barter of exclamations, burning whole palaces with a remark, wrestling for cities, marching together

[1] From *Conversation* by Olive Heseltine. E. P. Dutton & Company, publishers.

over continents, balancing empires on the turn of a phrase. That is talk." [1]

Observing Conventionalities. — One of the most important lessons that we learn as we grow up is that custom or conventionality decides what is correct. What is acceptable in one place is inappropriate in another. All language forms that are correct in conversation are not acceptable in more formal uses of English; on the other hand, the use of the literary style might ruin the most sprightly conversation. On the conversational level there are language conventions appropriate for indoors and for outdoors, for the platform and for the home, for sports and for the formal evening, for business and for society, for the intimate friend and for the stranger, for the companion of your own age and for the older person.



Ewing Galloway

THE PLAYGROUND OF MANY NEW YORK CHILDREN

There are language conventions appropriate for outdoors.

Observing Conventionalities of Manner. — The happiest person is one who can conform to custom without feeling that he loses his individuality. A man

[1] From *Talking* by J. B. Priestley. Harper & Brothers, publishers.

may reason that it is absurd for him to lift his hat in greeting since he no longer has need to show by lifting the vizor of his helmet that he is friendly, but what discomfort he would be compelled to endure in the questions and frowns of society if he decided never to lift his hat again! The conventionalities of conversation are based largely on consideration of others.

Being Agreeable. — Any one who undertakes to play the game of conversation needs to practice sportsmanship just as truly as he does in any other game; he cannot be over-sensitive, and he should not take everything personally. In spite of the fact that one of the conventionalities of speech is avoiding subjects that give offense to any member of the group, there is always opportunity in conversation for the self-centered person to feel that he is being attacked.

Tolerance and broad-mindedness will help to make an agreeable conversationist, and keep one from correcting minor misstatements or inaccuracies if they are unintentional. They will help in expressing a courteous disagreement, for there will often be different points of view if honest opinions are exchanged.

Agreeableness does not rest on insincerity. Simplicity, the absence of conceit, and a cheerful and genial spirit are the chief factors of agreeableness.

Avoiding Interruptions. — Make an effort to avoid interrupting a speaker, but if it becomes necessary to do so, try to interrupt courteously. If you must interrupt a group, say something like this, " I am sorry to interrupt, but there is a telephone call for John." The person leaving the group should excuse himself as quietly as possible.

Contradictions, corrections, unnecessary expressions, and explanations are all interruptions of thought and often result in delaying or stopping the game.

If two persons begin to speak at the same time, one should defer to the other, the younger to the elder, the man to the woman, by saying, " I beg your pardon."

The speaker who has been given the right of way should accept it without embarrassment, and should remember later to ask the other speaker to finish what he had begun to say.

EXERCISE

J. Read *Wilbur's Career* (page 227). How does the librarian return the ball? Prove that she is a good listener. What conventionalities of manner are observed?

Observing Conventionalities of Speech. — Speech as well as manner has its conventions. These conventions help to determine choice of words, arrangement of words, and use of the voice in any situation.

Choosing the Appropriate Level. — You know that language appropriate to one occasion is often not appropriate to another. These variations of language are called levels of English. (See page 327.)

1. *Colloquial English* refers to words that are used in conversation but avoided in writing, especially formal writing. The word, *colloquial,* is derived from a Latin word meaning *conversation.* In the dictionary, you will find many words followed by the abbreviation, *colloq.* There are many colloquial expressions that people of good taste never use; for example, you may say, " He backed out of the game "; but you should not say, " The reading stand is *in back of* the desk."

2. *Literary English.* You find literary English in writing more often than in speech. It is appropriate only in formal writing or speaking. We associate it with constructions that we do not often hear in spoken English; for example, " Were I to do that, you would not forgive me."

3. *Slang* is a highly colored, picturesque form of language that usually has a very short life. If a slang expression survives, it often becomes an accepted colloquialism and sometimes makes its way into more formal English.

The slang that lives usually has a very specific meaning. Expressions like *keen, raspberries, fierce, the bunk* whose meaning depends on the way they are used are temporary, but expressions like *up to you* and *backed out* that have a meaning in themselves and say much in few words often become standard English. No one can predict what the fate of a word will be.

One who uses a slang phrase is inclined to employ it in many meanings; he has but one expression for many ideas. He does not add to his stock of words; his speaking vocabulary decreases rather than increases. Convenient as slang may be, it is well to use as little of it as possible, for fear one's language growth may be stopped.

4. *Technical English* includes words belonging to a trade, occupation, or profession, and is not generally used except when one is talking or writing about an activity with which the individuals in the group are acquainted. Occasionally, terms of technical English are adopted by everybody and become a part of the language in general use. *Blue print* and *pan* are

examples of technical English that are now in general use.

5. *Dialectal English* refers to words and phrases that are used and understood in a particular section. Such words and phrases are called localisms. They are used

Boy Scouts Filling Seed Cups with Suet for the Birds
The occasion determines the appropriate level of English.

by a limited group of people; for example, *corn pone, larrup, red up* (to put in order), *stoop* (porch). Sometimes words in general use have a special meaning in a particular section of the country; for example, *calculate* meaning *suppose,* and *guess* meaning *think.*

EXERCISE

K. Consider each expression in the following list. Copy it on your paper and label it with the level to which you think it

belongs. You may need to refer to an unabridged dictionary in order to find some of the words.[1] If there is no comment, the word is standard English.

Assignment I

block (head)	steam-roller
toe the mark	caboodle
bone head	peach (*verb*)
wroth	laugh in your sleeve
grub	chow
joy-ride	barbecue
jab	bedlam
cater-cornered	back-woods
boss	welding
double-header	voltmeter

Assignment II

slump	dilly-dally
cop	pesky
ruination	taxi
rumpus	taps (lights out)
bourne (destination)	albeit (although)
brainy	mortar and pestle
flivver	clinic
bell-hop	armature
ruth (pity)	bulls and bears

Assignment III

talk through your hat	bonny
muckle	graft
handy	rooter
boom	pompadour
right (directly)	likely
fan	kiln
get by	mimeograph
knock-out	actuarial department

[1] See also *Comprehensive Guide to Good English* by George Philip Krapp.

Adapting the Voice. — Much of the pleasure to be derived from conversation depends on the quality of the speaking voice. It lies within the power of almost every one to have a pleasant voice — a voice that is not nasal, or guttural, or shrill, or husky. The pitch of the voice is especially noticeable in conversation. A voice

The Colorado Association

THE FOREST RANGER REPORTS TO HEADQUARTERS THAT HIS DISTRICT IS FREE FROM FIRES

Speak briefly when you telephone about business.

pitched too high is extremely unpleasant and affects people disagreeably. Cultivate a quiet, conversational tone that is expressive of your interest in your listeners and your subject. Just as you try to present an attractive appearance, you should try to have an agreeable voice with which to communicate your thoughts. For

suggestions about improving your voice, see pages 238–249.

Use of the Telephone. — Brevity, courtesy, and accuracy are desirable characteristics of telephone conversation. In this use of speech as in any other, courtesy or consideration of others determines largely what we shall do and how we shall do it. We speak briefly because others may want the line; we place our calls at the time most convenient for the receiver; we answer a telephone call-bell promptly. We show our intention of being courteous and coöperative by our voices and by our choice of words, and we avoid any indication of quarrelsomeness.

EXERCISES

L. What is the difference in procedure between the use of a dial telephone and the use of a telephone which an operator serves?

M. The three kinds of calls are *social*, *business*, and *emergency*. What differences are there in procedure?

N. With a classmate, plan a call of each kind. (See *M.*) Give the conversation before your classmates; let them judge your success.

O. Divide your class into groups, each group to be responsible for making a list of the chief conventionalities of manner and speech for one of the following:

1. The street
2. The street car
3. The table
   The school lunchroom
   The home
4. Games
5. The classroom
6. The family

7. The office
8. Public places
   - Restaurants
   - Theaters
   - Assembly
9. Parties

P. In the following exercises small groups should each in turn hold a conversation on the topic or topics chosen for the day. The listening groups must be as still as possible during the conversation. If you have movable desks, you may like to have your conversational group in the center of the room; or you may wish to have it seated in the front of the room. Every one in the class should take part in the discussion following each conversation, and the work of each succeeding group should be improved by the comments and suggestions made when the class measures the effectiveness of each conversation. You may wish to select a leader who will open the conversation, keep it from dragging, and see that every one is included. Such a leader does not assume the entire responsibility, but will play the part of host whose first consideration is his guests.

The following score card is suggested for each conversational group.

Conversational Score Card

For each successful return of the ball by comment or question 1
For the successful introduction of a new subject . . . 1
For observing any of the suggestions, such as drawing a silent member into the conversation 1
For participation by the entire group 10
For interest, the entire conversation to be rated by the listening group; an A conversation to be given 20, a B conversation 15, a C conversation 10, a D conversation 5, and an E conversation 0.

Penalties

For ignoring the remark of the previous speaker . . . 1
For failure to listen (proved by a later remark) 1
For errors in English which are on your list for elimination 3
For interrupting a speaker by finishing a word or sentence 1

You may change the score card to suit the needs of your class.

1. There ought to be time to go home and dress before a social hour. Who wants to go to a party in school clothes?
2. If I could choose a new book for my own library now, I'd choose ————.
3. I wish our school had a monthly magazine instead of a weekly newspaper.
4. Every one ought to be able to take the commercial course this year even if he is going to college. Why can't we take two courses?
5. I'd rather belong to a good circulating library than to spend money to buy books of my own. They only take up shelf room after you've read them.
6. Yesterday's game proved the spirit of our school as no other game ever has.
7. Any other subjects in which at least two pupils are interested.

REVIEW EXERCISE

Q. After you have completed the work of the chapter, discuss it with your classmates. Organize your discussion around the topics listed in the table of contents, or make an outline of your own.

CHAPTER II

DISCUSSION

The Purpose of Discussion. — The real purpose of discussion is to arrive at the truth, or at a satisfactory conclusion. It is not always possible to know whether the truth itself has been reached; when there is a question, each tries to arrive at a conclusion which is satisfactory to him. Discussions often lead to action or precede it. Clubs and councils, families and governments, depend on discussion to make questions clear and to help picture all possible lines of action and their results.

The word *discuss* means to *shake apart.* Each element in a situation or question is shaken out of the whole and considered from every point of view.

EXERCISE

A. Why is it not always possible for truth to be reached in a discussion? Picture the time of Columbus. Can you imagine the discussions that might have taken place about the shape of the earth? What subject to-day might arouse similar discussion?

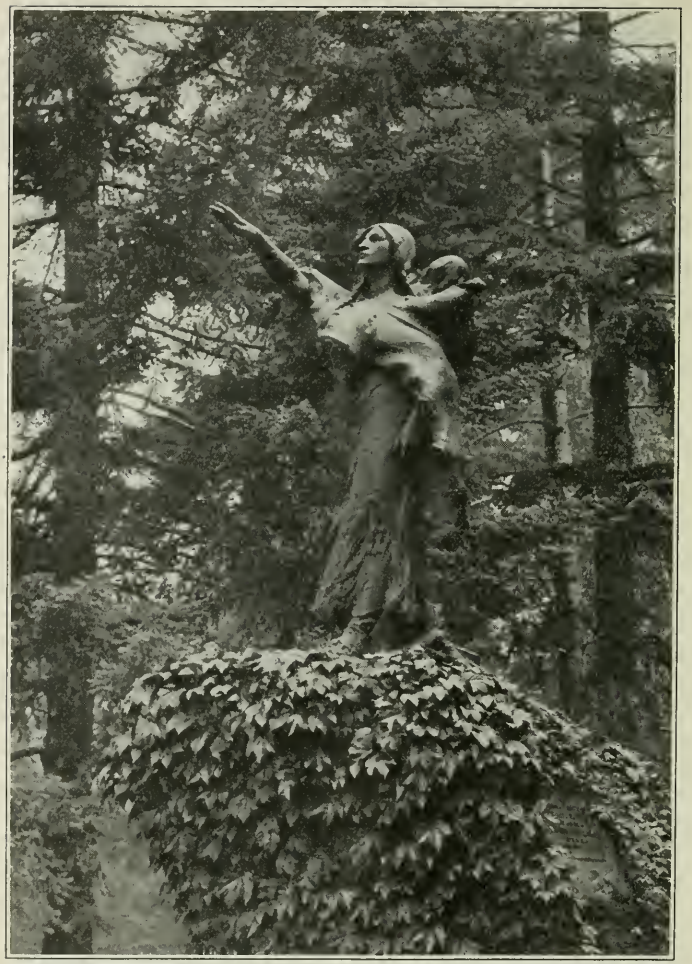
Characteristics of Discussion. — Although conversation and discussion differ in some respects, you can apply most of the principles of good conversation to discussion. While every one takes part in some kind of conversation, those who enter a discussion group

A Wagon Train of Pioneers on the Oregon Trail

Historical events are material for discussion.

Ewing Galloway

The Dividing of the Trail



Ewing Galloway

STATUE OF SACAJAWEA IN WASHINGTON PARK, PORTLAND, OREGON

Sacajawea was the only woman of the Lewis and Clark Expedition. Historical characters are subjects of discussion.

usually do so from a very real desire to know more about a subject. The material of discussion is almost wholly ideas, but conversation usually deals with personal experiences. The essay and editorial, in writing, correspond to discussion in oral communication.

Stating the Object Clearly. — Since the purpose of a discussion is to arrive at the truth, the first thing to do is to state the purpose so clearly that all who take part will have the same idea in mind.

Let us suppose a committee is meeting with the class sponsor immediately after school. John comes in with the idea that the purpose of the meeting is to discuss the question: "Shall the present senior class leave a sum of money or purchase a gift for the school?"

Frank arrives believing that the question can be stated in this way: "Shall the present senior class present a gift to the school?"

William believes the matter is settled up to the point where the question should read: "What shall the class gift be?"

Ruth arrives without any ideas at all on the matter.

But Marian, who has served as chairman before and who knows a chairman's duty, opens the meeting by summarizing the previous action: "At the class meeting on last Thursday it was decided to take the proceeds from the class play and purchase a gift for the school." John inquires rather stupidly, "Madam Chairman, can't we give the money if we want to?" Marian answers, "The class voted to purchase a gift." Frank then realizes that he must have slept during a part of the previous meeting and discreetly says nothing.

During the next few minutes two questions are raised: "How much money have we to spend?" and "What does the school want or need?" The efficient chairman has previously consulted the treasurer and reports that the class fund is ninety dollars. The question in its final form is, "What can the class buy with ninety dollars that the school would like to have?" Of course, the principal and advisers, the dramatic and

MONUMENT TO THE PIONEER MOTHER, BY PHIMISTER PROCTOR, IN KANSAS CITY, MISSOURI

Historical monuments are subjects for discussion.

musical directors should be consulted, and therefore members of the committee are delegated to interview these officials and bring suggestions to the next meeting.

Being Accurate. — The statements made in discussion must be accurate if the conclusion is to be accurate. But before a statement is made, there should be accurate observation or reading. If you have ever

listened to two drivers or two witnesses who were trying to tell how an automobile crash occurred, you know the difficulty in observing accurately. In order to read accurately, the mind must be open and ready to grasp what the author says. (See page 217.)

In addition to the need for accurate statements, accurate observation, and accurate reading, there is a need for accurate thinking if our conclusions are to be true.

The Colorado Association

INVESTIGATING A PACK RAT'S NEST

Accurate observation precedes accurate conclusions.

We often jump to conclusions, either because we are lazy or because we allow one point to stand out and overshadow all other evidence. The clear thinker does not draw his conclusions from the following:

1. Rumor or hearsay

Examples: "We can't have our picnic in Turkey Creek, for they say the road is closed." "John wouldn't make a good president, for somebody said he cut school Thanksgiving week."

2. A small number of cases or an exceptional case

Example: "Those boys are rowdies. Don't you remember that one of them quarreled with the captain of our soccer team at the last game?"

3. Single points of similarity

Example: "Since the moon and the sun are both round, they must be similar bodies."

Keeping to the Point. — Keeping to the point is one of the chief characteristics of prepared composition, but it is also valuable in informal speech. The conversational bore skips from subject to subject, staying with one idea just long enough to arouse interest in the listener and put him to the effort of responding. By the time he is ready to return the ball sent to him, he finds that another is in play. You can test your ability to stick to the point by the questions that follow:

1. Does your remark add something to the discussion?
2. Is the point you are making related to the question?
3. Is what you are saying necessary in order to arrive at the truth?
4. Have you supported your statements by illustrations or by facts?
5. Have you made the connection between your statement or question and preceding statements clear by use of connecting remarks or transition words? (See page 137.)
6. Have you organized your material so that your facts are in the order which best presents them?

Among the ways that facts may be arranged are the following:

1. Chronological Order

This is the time order that you have followed both in story-telling and in explanation; for example, you tell the events of the day in the order of their happening from morning until evening.

2. Result and Explanation

Day and night are caused by the rotation of the earth on its axis. (Result)

The half of the earth toward the sun has day, for it receives the light. The other half of the earth has night, for it is in darkness. (Explanation)

3. Cause and Effect

The earth revolves around the sun once every $365\frac{1}{4}$ days. (Cause)

This revolution of the earth about the sun and the inclination of its axis cause us to have the four seasons, spring, summer, autumn, and winter. (Effect)

4. Space Relationships

When the moon is between the sun and the earth, the moon is new. When the earth is between the sun and the moon, the moon is full. When the line between the sun and the moon makes a right angle with the line between the moon and the earth, the moon is in its first or third quarter.

Keeping the Point of View. — In a discussion we try to see the subject from every point of view, but not from every point of view at the same time. Your audience should be able to follow you as you shift your point of view. Speakers use the following points of view:

1. Fixed

An actor and a witness tell a story from different points of view. The point of view of each is fixed.

2. Moving

See *The Grandstand Seat in the Sky* (see page 165) for an illustration of the moving point of view.

Ewing Galloway

A Talk to the Football Squad during Practice

How many points of view are represented in this picture?

3. Changing

   If you change your position, you present an object from different points of view; for example, you may give a near view and a distant view.

Summarizing. — In order that all the members of the group may think together, there should be an occasional summing up of what has been said or what has been accepted. This may occur several times in the course of a discussion as well as at the end.

Personal Characteristics. — If you are broad-minded and tolerant, you will enjoy a good discussion, and the faster the discussion makes you think and the harder you work to express yourself so that others will think with you, the more you will enjoy it. A discussion is a mental battle, and the victors are those who can think best under fire.

Avoiding Monopoly. — No member of the group should take more than his share of time and attention. The victor is not the one who talks loudest or longest or who is the most successful in keeping others from talking. This person may succeed in stopping the discussion before its purpose is accomplished. Coöperation makes a discussion successful. In a formal discussion there is a leader who has a definite part assigned to him; in an informal group one member often proves himself the leader because of his ability to draw others out, the extent of his knowledge, or his skill in holding the group to the point.

Admitting Ignorance. — No one is expected to know everything. An admission of ignorance is always preferable to bluffing. Guessing at facts, stating half-truths, and exaggerating to make the most of what is

known, defeat the purpose of discussion. If statements are made that are not wholly true, the misstatement should be noted by the group but not emphasized.

Being Impersonal. — A successful discussion must be impersonal. A sense of humor helps to make it so, for it allows the speaker to enjoy his own weakness as well as that of another, and to see inconsistencies in their true light. However, a humorist may make a bore of himself, if he allows his sense of humor to interfere with the real purpose of a discussion.

EXERCISES

B. What characteristics of conversation are desirable in discussion?

C. How do the members of a group show interest in a story? In a discussion? What impression is made by the person who takes no part in a social conversation? In a discussion?

D. Organize your class in groups made up of pupils who are interested in one of the questions that follow, or a question that is important to you in connection with your school life. The members of the discussion group should take places in the center or the front of the room. The other members of the class should be ready to make suggestions and to grade the discussion on the basis of the points developed in this chapter.

Suggested Questions

1. All school officers should first be elected for a try-out period and not for the term.
2. Successful pupil officers should be reëlected, for their first term of service is experimental.
3. Each classroom should have only one picture in it.
4. The school grounds should be supplied with drinking fountains.
5. Every pupil should know before he enters high school how he intends to earn his living.

6. Class meetings are more important than assemblies.
7. The most important thing for a player to gain on the athletic field is a knowledge of how to work with the team.
8. A good citizen protects the health of his classmates.
9. Every ninth grade pupil should budget his money.

E. Read *The Code of Good Americans.* Discuss it with your classmates in order to answer the question, "Shall I adopt this code as my own?"

THE CODE OF GOOD AMERICANS

William J. Hutchins

THE LAW OF HEALTH: The good American tries to gain and keep perfect health. (The welfare of our country depends upon those who try to be physically fit for their daily work.) Therefore:

I will keep my clothes, my body, and my mind clean.

I will avoid those habits which would harm me, and will make and never break those habits which will help me.

I will try to take such food, sleep, and exercise as will keep me in perfect health.

THE LAW OF SELF-CONTROL: The good American controls himself. (Those who best control themselves can best serve their country.)

I will control my *tongue,* and will not allow it to speak mean, vulgar, or profane words.

I will control my *temper,* and will not get angry when people or things displease me.

I will control my *thoughts,* and will not allow a foolish wish to spoil a wise purpose.

THE LAW OF SELF-RELIANCE: The good American is self-reliant. (Self-conceit is silly, but self-reliance is necessary to boys and girls who would be strong and useful.)

I will gladly listen to the advice of older and wiser people, but I will learn to think for myself, choose for myself, act for myself.

I will not be afraid of being laughed at.

I will not be afraid of doing right when the crowd goes wrong.

THE LAW OF RELIABILITY: The good American is reliable. (Our country grows great and good as her citizens are able more fully to trust one another.) Therefore:

I will be honest, in word and in act. I will not lie, sneak, or pretend, nor will I keep the truth from those who have a right to it.

I will not do wrong in the hope of not being found out. I cannot hide the truth from myself and cannot often hide it from others.

I will not take without permission what does not belong to me.

I will do promptly what I have promised to do. If I have made a foolish promise, I will at once confess my mistake, and I will try to make good any harm which my mistake may have caused. I will speak and act so that people will find it easier to trust one another.

THE LAW OF CLEAN PLAY: The good American plays fair. (Clean play increases and trains one's strength, and helps one to be more useful to one's country.) Therefore:

I will not cheat, nor will I play for keeps. If I should not play fair, the loser would lose the fun of the game, the winner would lose his self-respect, and the game itself would become a mean and often cruel business.

I will treat my opponent with politeness.

If I play in a group game, I will play, not for my own glory, but for the success of my team and the fun of the game.

I will be a good loser or a generous winner.

THE LAW OF DUTY: The good American does his duty. (The shirker or the willing idler lives upon the labor of others, burdens others with the work he ought to do himself. He harms his fellow-citizens, and so harms his country.)

I will try to find out what my duty is, *what I ought to do,* and my duty will I do, whether it is easy or hard. What I ought to do I can do.

THE LAW OF GOOD WORKMANSHIP: The good American tries to do the right thing in the right way. (The welfare of our country depends upon those who have learned to do in the right way the things that ought to be done.) Therefore:

I will get the best possible education, and learn all that I can from those who have learned to do the right thing in the right way.

I will take an interest in my work, and will not be satisfied with slipshod and merely passable work. A wheel or a rail carelessly made may cause the death of hundreds.

I will try to do the right thing in the right way, even when no one else sees or praises me. But when I have done my best, I will not envy those who have done better, or have received larger reward. Envy spoils the work and worker.

THE LAW OF TEAM-WORK: The good American works in friendly coöperation with his fellow workers. (One man alone could not build a city or a great railroad. One man alone would find it hard to build a house or a bridge. That I may have bread, men have sowed and reaped, men have made plows and threshers, men have built mills and mined coal, men have made stoves and kept stores. As we learn better how to work together, the welfare of our country is advanced.)

In whatever work I do with others, I will do my part and will help others do their part.

I will keep in order the things which I use in my work. When things are out of place, they are often in the way, and sometimes they are hard to find. Disorder means confusion, and the waste of time and patience.

In all my work with others, I will be cheerful. Cheerlessness depresses all the workers and injures all the work.

When I have received money for my work, I will be neither a miser nor a spendthrift. I will save or spend as one of the friendly workers of America.

THE LAW OF KINDNESS: The good American is kind. (In America those who are of different race, color, and condition must live together. We are of many different sorts, but

we are one great people. Every unkindness hurts the common life; every kindness helps the common life.) Therefore:

I will be kind in all my *thoughts*. I will bear no spites or grudges. I will not think myself above any other girl or boy just because I am of a different race or color or condition. I will never despise anybody.

I will be kind in all my *speech*. I will not gossip nor will I speak unkindly of any one. Words may wound or heal.

THE LAW OF LOYALTY: The good American is loyal. (If our America is to become ever greater and better, her citizens must be loyal, devotedly faithful in every relation of life.)

I will be loyal to my home. In loyalty I will gladly obey my parents or those who are in their place. I will do my best to help each member of my family to strength and usefulness. I will be loyal to my school. In loyalty I will obey and help other pupils to obey those rules which further the good of all.

I will be loyal to my town, my state, my country. In loyalty I will respect and help others to respect their laws and their courts of justice.

I will be loyal to humanity. In loyalty I will do my best to help the friendly relations of our country with every other country, and to give to every one in every land the best possible chance. If I try simply to be loyal to my family, I may be disloyal to my school. If I try simply to be loyal to my school, I may be disloyal to my town, my state, and my country. If I try simply to be loyal to my town, state and country, I may be disloyal to humanity. I will try, above all things else, to be loyal to my country, my state and my town, to my school and to my family.

And he who obeys the law of loyalty obeys all of the other nine laws of The Good American.

REVIEW EXERCISE

F. After you have completed the work of the chapter, discuss it with your classmates. Organize your discussion around the topics listed in the table of contents, or make an outline of your own.

CHAPTER III

INFORMAL NARRATION AND EXPLANATION

INFORMAL NARRATION

NOT many of us expect to write stories for the world to read, but every one in his conversation and in his

The Colorado Association

PANNING GOLD IN CLEAR CREEK, COLORADO

A near view.

letter-writing tells stories of personal experience. To some persons we listen with eagerness; to others we attend by an effort of will, simply because courtesy

demands that we play our part. There are born story-tellers, but they are few. Most of us must acquire this skill by study and practice, just as we acquire other skills and powers. Skill in telling a story is measured by the interest of the group.

Characteristics of Good Story Telling. — Story telling, like conversation, has outstanding characteristics. It may follow a definite pattern, or it may modify the pattern to fit the thought. A story may hold one group and fail to hold another, challenge the interest of one person and bore another, amuse at one time and tire at another. Choosing the story of personal experience is, as you can see, much like choosing the subject of conversation. The story must be of interest to others.

Upon what does interest depend? First of all, it depends upon the speaker's choice of subject. No matter how small the event, there are numerous stories to be found in it, for the story depends on the point of view and the mood of the speaker.

Selecting a Point of View. — The story-teller may be the leading character in his story, a minor character, or merely an eyewitness of the event, and his story will depend on the part he plays.

Consider the following news item:

The Rocky Mountain Wild Flower Excursion Special was two hours late because of a derailed engine five miles beyond Morristown. No damage was done.

Now try to picture the experience of the following persons. How would their stories of the incident differ?

1. The engineer who knew the roadbed was not entirely safe because of rotting ties
2. A stock-holder of the railroad

3. Two fifteen-year-old schoolboys in the vicinity out for adventure

4. A botanist who used the extra time to study the fields of flowers

5. A farmer who watched the accident from a hillside near by

Again, the story-teller may speak from a single point of view, from a changing point of view, or from a mov-

The Colorado Association

CLEAR CREEK SEEN FROM ABOVE

A distant view.

ing point of view. (See page 47.) If the farmer upon reaching home told merely the story of what he saw from the hill, his story would represent the single or fixed point of view. But if he went down to the scene of the accident and heard the engineer's account of what caused the trouble, his story was told from a

changing point of view. If you tell the story of an experience in a moving vehicle such as an automobile, a train, an airplane, or a ship, you are using the third, or the moving point of view. (See page 47.)

Ewing Galloway

A Favorite Hobby

When we write to our friends, we assume that they share our enthusiasms.

Before you tell your story, try to decide which point of view will best present it. Then keep that point of view or your story will lack unity, and will make a confused impression instead of leaving a pleasing, clear-cut picture in the minds of your audience.

EXERCISE

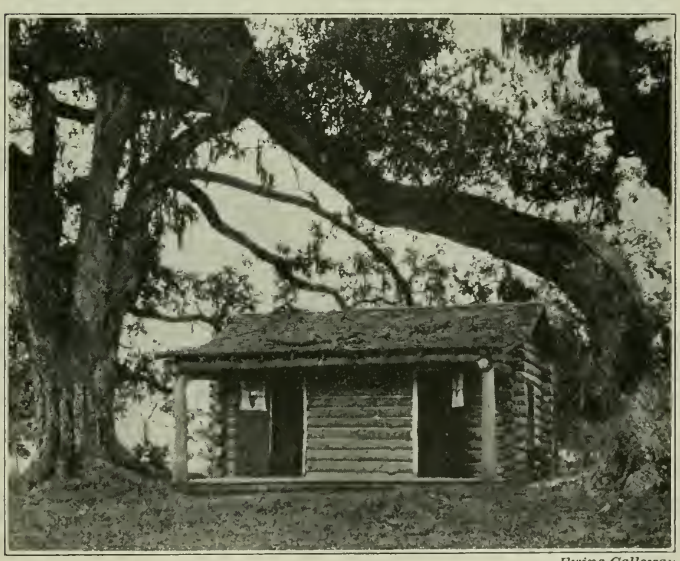
A. Identify the point of view of the following characters:
1. Mrs. Marshall in *The Bear Story* (page 69)
2. The story-teller in *I Discover Dickens* (page 64)

Expressing a Mood. — The story depends on the mood of the speaker and his purpose in telling it. Some one who was badly frightened at the time of the accident to the Wild Flower Excursion train might tell the story later at a dinner table for the purpose of entertainment and make it very amusing. A really tragic experience may seem very different after a period of time.

EXERCISE

B. What different stories can you tell of one of your past experiences? Perhaps the following suggestions will remind you of an actual happening:

The ruined picnic	A pin show
An unexpected gift	My first lemonade stand
A new relative	The first money I earned
A certain punishment	The plan that failed
A jolt and its result	A conversation overheard



Ewing Galloway

A Log Cabin among Live Oaks in the Acadia Country of Louisiana

Accurate words help to paint vivid pictures.

Considering the Audience. — Since the story of personal experience is usually a large unit of conversation, the speaker should, of course, consider his audience. The subject should be appropriate to the mood of the

audience and to the occasion. If you attend a party in a neighborhood in which you formerly lived, the high points in the story which you tell on your arrival home will probably differ as you talk with each member of the family. Mother may be interested in the health of the persons she knows or in your choice of partners, father in your friend's plan for an overland vacation trip, brother in the basket-ball score of the old school in the day's game, sister in the new members of the crowd or in the music, dancing, or games, and small brother in the refreshments. Being audience-minded is important, whether you talk to one person or to many. As you can see, the subject, the events, and the detail will be limited by the point of view of the speaker, by his mood, and by the interests of his audience.

EXERCISE

C. From your personal experience select an incident which you believe would be of interest to your present classmates. Decide from what point of view you will develop the story of the incident. Make a memorandum for later use.

Telling the Story. — The clever stage director who wishes his audience to live with his characters uses lights, music, costumes, backgrounds, and furniture to produce the desired effect. When you tell a story, you wish to do just what he does; that is, make your audience see what you see and feel what you feel. But in accomplishing this result, you must depend upon your discrimination in selecting the story for a particular group of people, your skill in getting their attention by your opening sentences, your power to hold their attention while the events march before them, and

your ability to recognize the end of the story. While you tell the story you are stage manager, actor, and author, and your materials are experiences, thoughts, and words.

Pulling Back the Curtain. — Now that you have selected an experience to tell and have chosen the point of

The Colorado Association

FLY FISHING FOR TROUT

Pulling back the curtain.

view, you are ready to set your stage and pull back your curtain.

The opening sentences should accomplish three things in a very short space of time: first, they should acquaint the audience with the time and place of the story; second, they should introduce at least one of the leading characters; and third, they should suggest something of the story that follows.

XERCISE

D. Examine the sentences that follow. What do they tell you about the stories which they introduce?

1. One afternoon in the autumn of 1872, I was riding leisurely down the sandy road that winds along the top of the watershed between two of the smaller rivers of eastern Virginia.

— Thomas Nelson Page, *Marse Chan*

2. It was a mild evening in early spring, and the magnolias were in bloom. We motored around the park, turned up a side street, and finally came to a throbbing standstill before the Churchwarden Club.

— Walter A. Dyer, *Gulliver the Great*

3. In the days of my grandfather when they were stripping the country of the great pines that would give you in a board nearly the wall of a room, there was a woodsman named Peter Ronco, who worked in the lumber camps.

— Charles Boardman Hawes, *Peter Ronco*

4. Some people hold that an English Cavalry regiment cannot run. This is a mistake. I have seen four hundred and thirty-seven sabres flying over the face of the country in abject terror — have seen the best Regiment that ever drew bridle wiped off the Army list for the space of two hours.

— Rudyard Kipling, *The Rout of the White Hussars*

You have learned that the six essentials of a story answer the questions: *Who? When? Where? What? Why?* and *How?* Which essentials are usually included in the beginning of the story?

Making Events March. — Now that your stage is set, and your curtain drawn, your next step is to make the events which you have selected march across in the style and in the order which will best carry out your purpose. If your story is one of action leading to a

climax, they must march briskly and purposefully toward that climax; if your purpose is to excite the curiosity of your audience and surprise it in the end, the events must be charged with mystery and suspense,

The Colorado Association

LANDING THE TROUT
Making events march.

each one contributing to the impression which you have chosen to create.

Many stories of personal experience march steadily along without a high spot or climax. In this kind of story it is important to choose only events and details that are interesting in themselves. The arrangement of events in most stories follows the time order; that is, the order of their occurrence. (See page 46.) In a story with a surprise ending, however, an event is often held back until the climax.

EXERCISES

E. Read the stories of personal experience that follow. Make an outline of the events in each. (See page 263.) Do they march? What order do they follow? What was the speaker's purpose in telling the story? Does he accomplish it? Has each story a climax?

1. I DISCOVER DICKENS[1]

It was Irene who introduced me to literature. Till I met her I had known only such pleasant romancers as Alger and Henty; and I had fed voraciously on a five-cent weekly that told of Frank Merriwell and his glorious band, who won so many ball-games in the ninth inning, broke so many hearts, and so many lives, and made so many nickels for Messrs. Street and Smith.

And then one day I saw in Irene's hand a book called *Pickwick Papers.* I opened it and was at once allured by the abundance of conversations it contained; here was a lively book and a juicy one. And it was so immense — seven or eight hundred pages; surely the author had been paid by the page, and had had an extravagant wife. I thought it would be quite a feat to read such a volume through; perhaps I should be the first boy in the world to accomplish it. But what moved me most was that it was Irene's book; it must be good if her soft hands had touched it and her bright eyes had traveled along its lines. I begged it from her; and that night, against the protest of my parents, I burned the midnight oil over the adventures of the Pickwick Club, and Sam Weller, and the fat boy who always fell asleep. I read every word, and marveled that I had lived twelve years without discovering this book. I returned it to Irene and begged her for more.

"It's all I have by Dickens," she said sorrowfully. "But papa says he will get me *David Copperfield* for Christmas."

Christmas was several months away; I could not wait that long. Within a week I had managed to accumulate fourteen

[1] From *Transition* by Will Durant. Simon and Schuster, Inc., publishers.

pennies; and armed with them I walked the three miles between our new home in Arlington and Dressel's book-store in Newark. I asked the grouchy old gentleman behind the counter for his cheapest edition of *David Copperfield*. He went into a rear room, worked his way precariously among stacks of broken down books, and emerged with a copy that might have rivaled Ulysses' wanderings.

"I will let this go for twenty-five cents," he said, munificently.

My heart broke temporarily.

"But, mister," I said, with a politeness which I seldom achieved, "I've only got fourteen cents."

He was unmoved, and turned away to another customer. I looked longingly at the book and helplessly at space in general. Then a tall handsome gentleman, whom I conceived as a millionaire philosopher but who turned out to be a butcher, came over to me and put his arm around my shoulder.

"What do you want, sonny?" he said.

"*David Copperfield*," I replied.

"How much do you need?"

"Eleven cents."

"Is that all? Here you are; when you get rich you can pay me back."

I was so grateful then that I could not speak. I accepted the eleven cents as a gift from God, and walked out of the store in a daze. I trudged home in ecstasy over the kindness of Providence, the goodness of human nature, and the pleasures in store for me in the 860 pages which I carried under my arm.

From that day I became a tremendous reader. When everybody else in the house was asleep I would read on, despite a thousand admonitions about the injury I was doing to my health and the cost of gas. It is true that I lost something of my taste for sport, and more of my skill in it; I could not play ball with "Dots" Miller, or "shoot" marbles with Jimmy Calmar, any more. But what a new universe I had found! I no longer lived in prosaic New Jersey; I wandered around the world with my heroes and my poets.

2. AN INCIDENT IN EDISON'S YOUTH [1]

While a newsboy on the railroad, I got very much interested in electricity, probably from visiting telegraph offices with a chum who had tastes similar to my own. We ran a telegraph line between our respective houses, supporting the wire on trees and insulating it by the necks of bottles. We learned how to "send" and "take," and got a lot of fun out of it when we were not on the run. But my spare time was limited, for just as soon as I commenced making experiments with the instruments each night, I would hear my father's voice ordering me to bed. At that time what he said was law, and if I tried to sneak a few hours up in the workshop he would come in and take the light away. So I had to think of the best way to overcome his prejudice to late study.

Each evening I would come in with a bunch of papers that I had not sold, and my father would begin to read them; I had to go to bed, while he sat up till midnight reading the news. But he never became so absorbed that he failed to hear half-past nine chime, though frequently I gave him long, interesting articles to read, hoping that it would take his mind off the time.

But it was no use; as the half-hour approached, his eye would wander towards the clock; at the tick I would hear his voice yelling to me to go to bed, and off I went. But one day on the train my chum and I concocted a plan whereby we hoped to break down this foolish rule. That night I didn't take any papers home, and when my father asked me for one I said, "Dick's got them all. He took them to his house. His folks wanted them." That took him back a bit, but I didn't say any more until I was going to bed, and then I made a suggestion. "Dick and I have a telegraph line working between our rooms," I said. "Maybe I could call him up and get the news by wire." My father was quite agreeable, though probably a little dubious about our ability, but I went to work, and everything turned out all right.

[1] From *Boyhood and Youth of an Inventor* by Francis Arthur Jones. Published by Thomas Y. Crowell Company.

I called on Dick, and he sat at the other end of the wire with a paper in front of him sending the news, while I took it on slips of paper, handing them over to my father to read as fast as each item was finished. There I sat until after eleven o'clock, feeding my father with the news in broken doses and getting a lot of amusement and telegraphic practice out of it. This went on every night for some time, until my father was

The Colorado Association

THE CATCH

Closing the curtain.

quite persuaded that I could stay up late without serious harm. And then I began bringing papers home again and put my extra time allowance on my experiments.

F. In Exercise C, you selected an experience of your own suitable for a story. Now make an outline of the events which you wish to tell.

Making the Story Vivid. — Turn to page 339 and read Anna Hempstead Branch's poem, *Her Words.*

Have you ever known any one whose smallest experience you were eager to hear because of his pretty "tricks of words and words and words"? The word *vivid* comes from the Latin root meaning *alive.* Consequently a vivid word or expression is one that makes your picture seem alive. A word that is accurate may help to paint a vivid picture; so also will many words that merely suggest. You need both kinds of words to make a story march across the stage. (See page 62.)

EXERCISES

G. 1. Look at the following list of words. Shut your eyes and think about each. Which word makes the most vivid picture for you? Do the members of your class agree? If not, can you tell why they differ in opinion?

path	track	speedway
trail	beat	crossroad
street	thoroughfare	by-road
road	highway	boulevard
way	route	footpath
course	parkway	corduroy road

2. Differences in experience account most largely for differences in the effect of words. What does this fact have to do with being audience-minded?

3. Think of the three most vivid pictures suggested to you by the list of words in *G* 1. Add picture-making adjectives and a story-telling verb to each and present the scene in a sentence. Ask each member of the class to read the sentence he considers best. From this set of sentences select the one that presents the clearest picture.

Example: Nothing about the grass-grown trail suggested to the traveler the tumbled-in mine-shaft to which it led.

H. Complete the following comparisons, avoiding the trite or commonplace phrase:

a. Cold as ——
b. Warm as ——
c. Soft as ——
d. Happy as ——
e. Still as ——
f. Silent as ——
g. Motionless as ——
h. Quick as ——

(See page 331.)

I. Make a class list of (*a*) birds that you know. Assign to some one in your class the work of completing the list by using a dictionary and books of reference. Follow the same plan with names of (*b*) shops, (*c*) clouds, (*d*) storms, (*e*) insects, (*f*) fruit, (*g*) kinds of pictures, (*h*) dwelling-places, (*i*) vehicles, (*j*) workers.

Closing the Curtain. — Just as the curtains shut from sight the closing picture, so the story-teller must conclude his story definitely. After satisfying the curiosity of the audience, stop while the interest is high, rounding out your story with a pleasing final sentence. Test the endings of *I Discover Dickens* and *An Incident in Edison's Youth* (pages 64 and 66).

EXERCISES

J. Read *The Bear Story* through for enjoyment. Then re-read just the sentences of the story which Mrs. Marshall told Arnold. Test it by the standards which we have set up in our study.

When, after the walk through the beech-woods, they reached the edge of the Marshall field, they saw a stiff plume of blue smoke stand up over the shack by the garden and, as they approached, heard a murmur of voices. Mrs. Marshall-Smith stopped, furled her parasol, and surveyed the scene within. Her sister-in-law, enveloped in a large blue apron, by no means fresh, sat beside a roughly built table, peeling

tomatoes, her brown stained fingers moving with the rapidity of a prestidigitator's.[1] Judith stood beside her, also attacking the pile of crimson fruit, endeavoring in vain to emulate her mother's speed. Over the hot, rusty stove hung Arnold, red-faced and bright-eyed, armed with a long wooden spatula which he continually dug into the steaming contents of an enormous white-lined kettle. As, at the arrival of the newcomers, Mrs. Marshall's voice stopped, he looked around and frowned impatiently at his stepmother. "She's just got to the excitin' part," he said severely, and to the raconteur[2] eagerly, "'N'*en* what?"

Ewing Galloway

WHERE THERE'S A WILL, THERE'S A WAY

We tell stories of personal experiences in letters and in conversation.

Mrs. Marshall looked up at her husband's sister, smiled, and went on. Sylvia recognized the story as one of her own old favorites. "Well, it was very early dawn when she had to go over to the neighbor's to borrow some medicine for her father, who kept getting sicker all the time. As she hurried along across the meadow towards the stile, she kept wondering, in spite of herself, if there was any truth in what Nat had said about having seen bear tracks near the house the day before. When she got to the stile, she ran up the steps — and on the top one she stood still, for there —" She made a dramatic pause and reached for another tray of tomatoes. Arnold

[1] prĕs'tĭ-dĭj'ĭ-tā'tēr: one skilled in juggling or sleight of hand.

[2] raconteur (rä'kôN'tûr'): story-teller.

stopped stirring the pot and stood motionless, his eyes fixed on the narrator, the spatula dripping tomato-juice all along his white trousers. "There on the other side, looking up at her, was a bear — a big black bear."

Arnold's mouth dropped open and his eyes widened.

"My grandmother was dreadfully scared. She was only seventeen, and she hadn't any kind of a weapon, not so much as a little stick with her. Her first idea was to turn and run as fast as she could, back home. But she remembered how sick her father was, and how much he needed the medicine; and then besides, she used to say, all of a sudden it made her angry, all over, to have that great stupid animal get in her way. She always said that nothing 'got her mad up' like feeling afraid. So what do you suppose she did?"

Arnold could only shake his head silently in an ecstasy of impatience for the story to continue. Judith and Sylvia smiled at each other with the insufferable complacence of auditors who know the end by heart.

"She just pointed her finger at the bear, and she said in a loud, harsh voice: 'Shame! Shame! Shame on you! For sha-a-ame!' She'd taught district school, you know, and had had lots of practice saying that to children who had been bad. The bear looked up at her hard for a minute, then dropped his head and began to walk slowly away. Grandmother always said, 'The great lummox lumbered off into the bushes like a gawk of a boy who's been caught in mischief.' She waited just a minute and then ran like lightning along the path through the woods to the neighbors and got the medicine."

The story was evidently over; the last tomato was peeled. Mrs. Marshall rose, wiping her stained and dripping hands on her apron, and went to the stove. Arnold started as if coming out of a dream and looked about him with wondering eyes. "Well, what-d'you-think-o'-*that?*" he commented, all in one breath. "Say, Mother," he went on, looking up at her with trusting eyes, searching the quiet face, "what do you suppose *made* the bear go away? You wouldn't think a little thing like that would scare a *bear!*"

Mrs. Marshall began dipping the hot, stewed tomatoes into

the glass jars ready in a big pan of boiling water on the back of the stove. The steam rose up, like a cloud, into her face, which began to turn red and to glisten with perspiration. "Oh, I don't suppose it really frightened the bear," she said moderately. "Most likely the bear would have gone away of his own accord anyhow. They don't attack people unless they're stirred up." Arnold bit deeply into the solidity of this unexaggerated presentation, and was silent for a moment, saying then: "Well, anyhow, she didn't *know* he'd go away! She was a sport, all right!" [1]

K. Tell the story for which you have selected the events, point of view, and order of presentation. Ask your class to judge it by the standards set up in this chapter. See Exercises *C* and *F*.

The Anecdote. — Anecdotes serve to spice many a conversation and speech. But before you tell any anecdote you should ask yourself four questions:

1. Is the anecdote worth while in itself?
2. Is it appropriate to the occasion?
3. Is it applicable to the subject?
4. Does it help to move the conversation or speech forward?

The value of an anecdote lies in its point or climax.

An anecdote that passes every test may be ruined by the telling. You should approach the point with confidence. In order to do this you must be familiar with the arrangement of detail and the wording which best bring out the point.

Examples of Anecdotes. — What characteristics of the anecdote are illustrated in the following?

[1] *The Bent Twig* by Dorothy Canfield Fisher. Copyrighted by Henry Holt and Company.

1. FEEDING GENIUS

On pages 89–91 you will find an anecdote in a letter written by Benjamin Robert Haydon. On page 66, you will find another anecdote. What is the point in each anecdote?

2. THE RETORT COURTEOUS

General Oglethorpe told us that when he was a very young man, I think only fifteen, serving under Prince Eugene of Savoy, he was sitting in a company at table with a Prince of Württemberg. The Prince took up a glass of wine, and, by a fillip, made some of it fly in Oglethorpe's face. Here was a nice dilemma. To have challenged him instantly, might have fixed a quarrelsome character upon the young soldier; to have taken no notice of it, might have been considered as cowardice. Oglethorpe, therefore, keeping his eye upon the Prince, and smiling all the time, as if he took what his Highness had done in jest, said, "*Mon Prince,* —" (I forget the French words he used), "that's a good joke; but we do it much better in England"; and threw a whole glass of wine in the Prince's face. An old General who sat by, said, "*Il a bien fait, mon Prince, vous l'avez commencé*";[1] and thus all ended in good humor.

EXERCISE

L. 1. Bring to class an acceptable anecdote which passes every test. Select an anecdote that has a bearing on some situation in your school life. Is there a campaign in progress? An election? Are you making a report for a class? For a club or a class meeting? If your school life does not furnish an actual situation, sketch a possible use of the anecdote before you tell it.

2. On small cards or in your note-book, write at least five of the class anecdotes which you think you might have some use for, or which you particularly enjoy.

---

[1] "He is right, my prince. You began it."

REVIEW EXERCISE

M. After you have completed the study of story-telling, discuss it with your classmates. Organize your discussion around the topics listed in the table of contents, or make an outline of your own.

INFORMAL EXPLANATION

While much of the explaining which occurs in school can be thoughtfully prepared, a sharp test of ability in this important speech activity is your degree of success in explaining informally, without preparation.

" What is the picture about? " " How do you make pie crust? " " Where is the Knickerbocker Building? " " Tell me how to bandage my thumb." " How do you control volume on this radio? " " How do we get to Pine from Moosehead? " " Where have you been? " " What is this for? " " Why did you do that? " We ask and answer such questions as these throughout the day. No one needs to wait for a grade from a teacher to estimate his success; the ability to explain or to follow an explanation is tested by the response.

Characteristics of a Good Explanation. — If you ask your brother to tell you how to use the new jack and then have to resort to the old one in order to get your tire off, the explanation was a failure. If you direct a visitor to the Union Station and he arrives at the Metropolitan Hotel, your explanation lacked clearness. Of course, there are sometimes other causes for failure, such as misunderstanding of directions, but the one who explains should make his explanation clear by finding the point of difficulty, by arranging the parts of

his explanation in an orderly fashion, by speaking accurately, and by adapting his explanation to his audience.

Finding the Point of Difficulty. — Perhaps the difficulty in an explanation lies in understanding the meaning of one word. Perhaps it is in knowing what to do

Wide World Photos

LEARNING THE PROPER GRIP ON A GOLF CLUB

The how-to-do explanation follows the steps of the action.

at a certain point in a process. Any one can follow a straight road; but when the road forks, he needs a sign post or direction. A good explanation deals with the point of difficulty. This point of difficulty may not be the same for two persons; skill is shown in discovering the difficulty of the individual and adapting your explanation to him.

Having an Orderly Arrangement. — The arrangement depends on the type of explanation. In an informal explanation you have little time to plan, and must draw on your experience and imagination in arranging your material so that it will best meet the need of the one for whom the explanation is intended. The usual order in a How-to-make-or-do explanation is the order of the steps in the process. Other arrangements might depend on the time element or order of use. (See page 46.)

Being Accurate. — Accuracy is an important characteristic of explanation. Essential facts should be accurate and accurately stated. If figures are quoted, they must be exact. The one who explains should distinguish between those points that are necessary to understanding and those that get in the way of clearness and are of little or no importance.

To a driver watching for a side road in the mountains the mention of a tenth of a mile is very important. However, the next day in following a national highway between two large cities the only fact concerning distance that may interest him is that one hundred and fifty miles from his starting point there is an excellent hotel at which he may secure lunch. Too great accuracy when facts are not important may be very annoying. Have you ever listened to the over-accurate speaker who interrupted a really interesting story by some such devotion to accuracy as the following?

"On Thursday we reached Lansing. No, it was Wednesday, for we went to a matinee. It must have been Wednesday. That can't be right; it seems to me as though it must have been Thursday. It *was* Thursday; we didn't arrive at Uncle

George's until Saturday. We have our matinees at home on Wednesday; that is why I was confused."

Adapting Your Explanation to Your Audience. — Thinking with your audience will help you to find the point of difficulty, for it may differ with each person; it will determine the order of your presentation; it will help you to decide upon the degree of accuracy and the detail needed; and it will be the measuring rod by which you test the appropriateness of words.

Ewing Galloway

LEARNING ABOUT BUTTERFLIES AND BEETLES

Adapt your explanation to your audience.

If you are adapting your explanation to your audience, you will, in directing a stranger, not use small land marks, no matter how time-honored they are; you will use such simple terms as, "Turn to the right at the next corner and walk three blocks; turn to the left and walk one block. The bank is on the corner." On the other hand if you were talking to some one whose experience led him to think in terms of the points of the compass, you might very well say, "Walk *east* three blocks; then go *north* one block."

EXERCISE

N. Bring to class a description of actual situations in which informal types of explanation are demanded. Practice giving

Ewing Galloway

PLAYING TETHER BALL

Explain a game not generally played in your school.

the explanations in class. Perhaps the following suggestions may be helpful:

1. A stranger on foot asks his way (*a*) to the library, (*b*) to a particular bank, (*c*) to a college building, (*d*) to the post office, (*e*) to your school.

2. You are asked to direct friends who expect to drive over a three-hundred-mile trip which you have recently taken.

3. Tell a smaller brother or sister how (*a*) to get a certain library book for you, (*b*) to register a letter, (*c*) to leave your tennis racket for re-stringing, (*d*) to carry a message to a friend.

4. Explain how to make (*a*) fudge, (*b*) caramel candy, (*c*) fruit punch, or anything else to eat or drink.

5. Explain how to play a game that is not generally played in the schools.

REVIEW EXERCISE

O. After you have completed the study of informal explanation, discuss it with your classmates. Organize your discussion around the topics listed in the table of contents, or make an outline of your own.

CHAPTER IV

INFORMAL WRITING

INFORMAL writing is almost entirely confined to letters. In a letter you often use the kinds of composition discussed in the preceding chapters — narration, description, and explanation.

People who get the keenest zest out of living write the best letters, provided they have learned the art of conveying thought and feeling to paper. To write a good letter, you must feel an interest in the people to whom you write, and without being egotistic assume that they are interested in what you are doing. Letter writing is a pleasant form of sharing experience. It is so much like conversation that the suggestions about letter-writing are very much like those about conversation.

Characteristics of Social Letters. — A social, friendly letter usually has the following characteristics:

1. It is adapted to the reader.
2. It has an interesting beginning.
3. It reveals the individuality of the writer, and to some extent that of the receiver.
4. It gives a unified impression.
5. It frequently quotes actual conversation.
6. It is written about what is uppermost in the mind of the writer.

Adapting the Letter to the Reader. — A good letter-writer adapts his letter to the reader just as a good conversationist considers the persons with whom he

talks. Both aim the ball and expect it to be returned. Unless letters and conversation are appropriate to the occasion, they fail.

Beginning Right. — A good beginning is likely to insure a successful letter. If you have a good opening sentence, the rest of the letter seems to come easily.

The Colorado Association

By Firelight in the Rockies

These travelers are sharing their experiences by letter and by conversation.

Note the following opening sentences selected from the letters of famous letter-writers:

1. My dear, dear Mark Twain,
   May a little girl write and tell you how dearly she loves and admires your writings? Well, I do and I want to tell you your own self.
2. Thomas Bailey Aldrich writes to William Dean Howells:

Dear Howells,

We had so charming a visit at your house that I have about made up my mind to reside with you permanently.

3. Hugh Lofting, the author of *The Story of Dr. Dolittle*, writes to the children of the Public Schools of New York, at the request of Mr. Leland, the director of school libraries:

Mr. Leland has asked me to write and tell you something about myself. Now everybody likes to talk about himself, but those who do are usually rather tiresome people — once they get started you can never stop them.

4. Lewis Carroll wrote to Gertrude Chataway:

Dear Gertrude,

You will be sorry, and surprised, and puzzled, to hear what a queer illness I have had ever since you went.

5. Robert Louis Stevenson wrote to his parents, after a sum had been offered for *Treasure Island:*

My dearest People,

I have had a great piece of news. There has been offered for *Treasure Island* — how much do you suppose? I believe it would be an excellent jest to keep the answer till my next letter. For two cents I would do so. Shall I? Anyway, I'll turn the page first.

6. George Washington wrote to one of his friends:

Dear Sir,

I am indebted to you for several unacknowledged letters; but never mind that; go on as if you had them.

7. Lucy Larcom, a New England poet, wrote to John G. Whittier:

My dear Friend,

Alone in my room this evening, I feel just like writing a Christmas letter to you, and I follow the impulse.

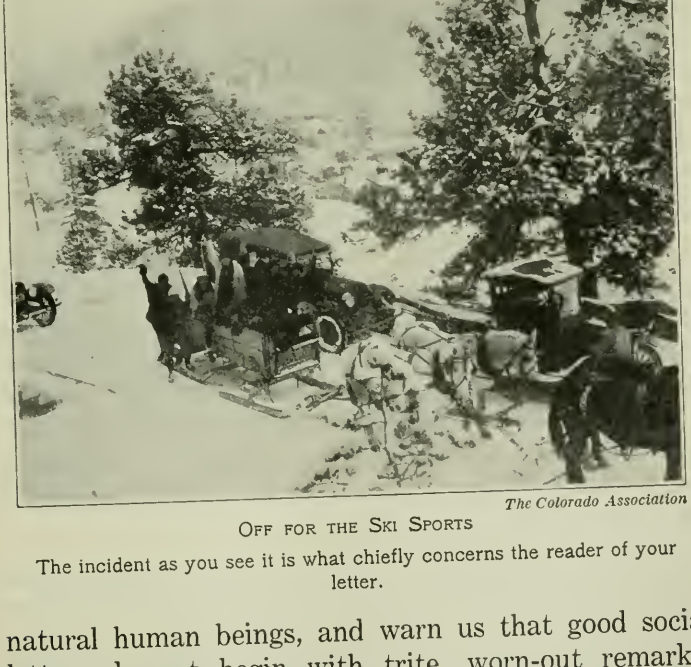
8. Leigh Hunt, the English poet and essayist, wrote to Shelley and his wife, who were in Leghorn, Italy:

My dear Friends,

Whenever I write to you, I seem to be transported to your presence. I dart out of the window like a bird, dash into a south-western current of air, skim over the

cool waters, hurry over the basking lands, rise like a lark over the mountains, fling like a swallow into the valleys, skim again, pant for breath, there's Leghorn — how d'ye do?

Note how simple and direct and conversational these opening sentences are. They sound like the talk of



The Colorado Association

OFF FOR THE SKI SPORTS

The incident as you see it is what chiefly concerns the reader of your letter.

natural human beings, and warn us that good social letters do not begin with trite, worn-out remarks, such as, " I was glad to receive your letter," or " Your letter of the tenth was gladly received."

Revealing Individuality. — When we are looking for a topic to write about, we may overlook what is continually going on around us. The best subjects for

letters are the events of every day. Some of the best letters have been written about very ordinary, every-day experiences, usually about what is uppermost in the mind of the writer. Jane Carlyle wrote about her spring house-cleaning and the back-fence cat; Charles Lamb, about street-cries in London; William Cowper, about his pet hares. Robert Burns wrote to one of his correspondents: "I insist that you shall write whatever comes first, what you see, what you read, what you hear, what you admire, what you dislike, trifles, bagatelles,[1] nonsense; or to fill up a corner, e'en put down a laugh at full length." Anything serves for a letter, provided it is of interest to both the writer and the receiver of the letter.

A letter tells almost as much about the one who receives it as about the one who writes it, for a successful letter is appropriate; that is, it is adapted to the interests and taste of the receiver. In fact, two people write every letter, the writer and the receiver.

A good letter tells you much about the writer. Between the lines you read what his characteristics are. From the following passages, make a guess as to the natures of the letter-writers:

1. Edward Fitzgerald, the translator of Persian poetry: "When I began this letter I thought I had something to say, but I believe the truth was I had nothing to do."

2. James Russell Lowell: "You know I promised solemnly to write you a letter from Switzerland and therefore, of course, I didn't do it."

3. Franklin K. Lane, who was Secretary of the Interior when Woodrow Wilson was president, wrote:

"I have a very old-fashioned love for writing from day to

[1] Trifles.

day what pops into my mind, contradicting each day what I said the day before, and gathering from my friends their impressions and their spirit in the same way."

When we write to our friends, we may assume that they are interested in us and in what we do and that they share our enthusiasms. They may not always agree with us, but we usually expect a response to our letters as well as to our conversation. It would be in bad taste to fill up a letter entirely with our own affairs, but it is pardonable to refer to our experiences. If you read the published letters of great letter-writers, you will find many accounts of personal experiences.

Henry James, the American novelist, wrote to his friend, Robert Louis Stevenson:

My dear Louis,

I send you to-day by book-post, registered, a little volume of tales which I lately put forth — most of which you may have seen in magazines. Please accept at any rate the modest offering. Accept, too, my thanks for your sweet and dateless letter which I received a month ago.

Thomas H. Huxley, the English scientist, wrote to his mother about his voyage to the South Pacific:

You will be glad to know that I am exceedingly comfortable. My cabin has now got into tolerable order, and what with my books, my gay curtain, and the spicy oilcloth, looks most respectable.

Giving a Unified Impression. — A good letter-writer records not only incidents but also his moods and impressions and the feelings aroused by a happening or incident. This habit of being thoughtful about what is going on around you is the surest way of enriching your mind. It is what makes letters and conversation

original and individual. The incident as *you* see it is what chiefly concerns the reader of your letters.

Many news letters or letters about personal experiences do not hold the attention and interest, because the writer records an incident without offering any comment on it or telling how he feels about what happened. The personal quality is essential to letters as well as to conversation.

James Russell Lowell wrote to his friend about a personal experience. He might have written:

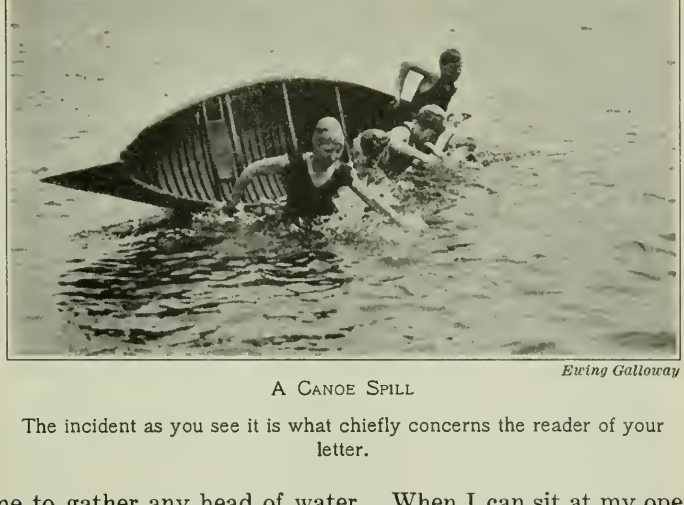
I have returned to my old home and am now occupying the room I had when I was a child. It is a delightful place. I shall do some writing here.

Instead he wrote:

Here I am in my garret. I slept here when I was a little curly-headed boy, and used to see visions between me and the ceiling, and dream the so often recurring dream of having the earth put into my hand like an orange. In it I used to be shut up without a lamp — my mother saying that none of her children should be afraid of the dark — to hide my head under the pillows, and then not be able to shut out the shapeless monsters that thronged around me, minted in my brain. It is a pleasant room, facing, from the position of the house, almost equally towards the morning and the afternoon. In winter I can see the sunset; in summer I can see it only as it lights up the tall trunks of the English elms in front of the house, making them sometimes, when the sky behind them is lead-colored, seem of the most brilliant yellow. When the sun, towards setting, breaks out suddenly after a thundershower and I see them against an almost black sky, they have seemed of a most peculiar and dazzling green tint, like the rust on copper.

In winter my view is a wide one, taking in a part of Boston. I can see one long curve of the Charles, and the wide fields be-

tween me and Cambridge, and the flat marshes beyond the river, smooth and silent with glittering snow. As the spring advances and one after another of our trees puts forth, the landscape is cut off from me piece by piece, till, by the end of May, I am closeted in a cool and rustling privacy of leaves. Then I begin to bud with the season. Towards the close of winter I become thoroughly wearied of closed windows and fires. I feel dammed up, and yet there is not flow enough in



Ewing Galloway

A Canoe Spill

The incident as you see it is what chiefly concerns the reader of your letter.

me to gather any head of water. When I can sit at my open window and my friendly leaves hold their hands before my eyes to prevent their wandering to the landscape, I can sit down and write.[1]

Quoting Conversation. — One way to make your letters more readable is to quote the exact words of a conversation instead of giving the substance of it.

[1] From *Letters of James Russell Lowell.* Harper & Brothers, publishers.

The actual words make you feel the presence of the person who is writing. Conversation makes the letter seem animated, as if you were really exchanging thoughts with another.

Lewis Carroll frequently employed conversation in his letters. As a writer of letters to children, he has never been surpassed. The following letter illustrates his use of conversation in letters:

Christ Church, Oxford
December 9, 1875

My dear Gertrude,

This really will not do, you know, sending one more kiss every time by post; the parcel gets so heavy it is quite expensive. When the postman brought in the last letter, he looked quite grave. "Two pounds to pay, sir!" he said. "Extra weight, sir!" (I think he cheats a little, by the way. He often makes me pay two pounds, when I think it should be pence.) "Oh, if you please, Mr. Postman!" I said, going down gracefully on one knee. (I wish you could see me going down gracefully on one knee to a postman — it's a very pretty sight.) "Do excuse me just this once! It's only from a little girl!"

"Only from a little girl!" he growled. "What are little girls made of?" "Sugar and spice," I began to say, "and all that's ni—" but he interrupted me. "No! I don't mean that. I mean, what's the good of little girls, when they send such heavy letters?" "Well, they're not much good, certainly," I said, rather sadly.

"Mind you don't get any more such letters," he said, "at least, not from that particular little girl. I know her well, and she's a regular bad one!" That's not true; is it? I don't believe he ever saw you, and you're not a bad one; are you? However, I promised him we would send each other very few more letters — "Only two thousand four hundred and seventy, or so," I said. "Oh!" he said, "a little number like that doesn't signify. What I mean is, you mustn't send many."

So you see we must keep count now, and when we get to two thousand four hundred and seventy, we mustn't write any more, unless the postman gives us leave.

I sometimes wish I were back on the shore at Sandown; don't you?

Your loving friend,
Lewis Carroll

Why is a pig that has lost its tail like a little girl on the seashore?

Because it says, "I should like another tale, please."

Benjamin Robert Haydon, a painter of historical scenes, wrote and talked delightfully. The following

Wide World Photos

AIR MAIL SERVICE

Rapid communication makes human progress possible.

passage from one of his letters illustrates the extensive use he made of conversation in his letters:

The other night I paid my butcher; one of the miracles of these times, you will say. Let me tell you I have all my life

been seeking for a butcher whose respect for genius predominated over his love of gain. I could not make out, before I dealt with this man, his excessive desire that I should be his customer; his sly hints as I passed his shop that he had "a bit of South Down, very fine; a sweetbread, perfection; and a calf's foot that was all jelly without bone!"

The other day he called, and I had him sent up into the painting-room. I found him in great admiration of "Alexander."

"Quite alive, Sir!"

"I am glad you think so," said I.

"Yes, Sir, but, as I have said often to my sister, you could not have painted that picture, Sir, if you had not eat my meat, Sir!"

"Very true, Mr. Sowerby."

"Ah! Sir, I have a fancy for *genus*, Sir!"

"Have you, Mr. Sowerby?"

"Yes, Sir; Mrs. Siddons, Sir, has eat my meat, Sir; never was *such a woman for chops*, Sir!" — and he drew up his beefy, shiny face, clean shaved, with a clean blue cravat under his chin, a clean jacket, a clean apron, and a pair of hands that would pin an ox to the earth if he were obstreperous — "Ah! Sir, she was a wonderful crayture!"

"She was, Mr. Sowerby."

"Ah, Sir, when she used to act that there character, you see (but Lord, such a head! as I used to say to my sister) — that there woman, Sir, that murders a king between 'em!"

"Oh! Lady Macbeth."

"Ah, Sir, that's it — Lady Macbeth — I used to get up with the butler behind her carridge when she acted, and, as I used to see her looking quite wild, and all the people quite frightened, 'Ah, ha! my lady,' said I, 'if it wasn't for my meat, though, you wouldn't be able to do *that!*'"

"Mr. Sowerby, you seem to be a man of feeling; will you take a glass of wine?" After a bow or two, down he sat, and by degrees his heart opened.

"You see, Sir, I have fed Mrs. Siddons, Sir; John Kemble, Sir; Charles Kemble, Sir; Stephen Kemble, Sir; and Madame

Catalani, Sir; Morland the painter, and, I beg your pardon, Sir, and *you*, Sir."

"Mr. Sowerby, you do me honor."

"Madame Catalani, Sir, was a wonderful woman for sweetbreads; but the Kemble family, Sir, the gentlemen, Sir, rumpsteaks and kidneys in general was their taste; but Mrs. Siddons, Sir, she liked chops, Sir, as much as you do, Sir."

Ewing Galloway

PLAYTIME AMONG THE 4-H BOYS AND GIRLS

The best subjects for letters are the events of every day.

Parts of a Letter. — The following are parts of a social letter:

1. The writer's address } heading
2. The date }
3. The inside address
4. The salutation
5. The letter (the message); the body of the letter

6. The complimentary close
7. The signature
8. The outside address (on the envelope)

Sometimes the inside address is written at the left, at the end of the letter, on the line below the signature. The inside address is usually omitted in letters to the members of one's family or to intimate friends.

Ewing Galloway

GIRLS AT CAMP HEAR FROM HOME

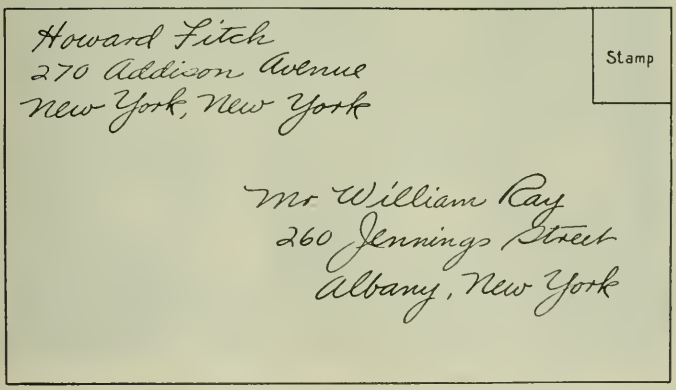
The correct address insures delivery of the letter.

Indention. — In social letters, especially if they are pen-written, the parts 1 and 2, 3 and 4, and 8 as well as the paragraphs of the letter are indented. (See preceding paragraph.) If a letter is typewritten, you may use either the block or the indented arrangement. For examples of the block style, see pages 197–206.

Punctuation. — End-punctuation is usually used with

the indented arrangement. For the punctuation of the parts in block style, see page 196. However, it is permissible to omit all punctuation in the outside address, except the period after an abbreviation.

Abbreviations. — In social letters, abbreviations are avoided. The omission of abbreviations seems to indicate that the writer has time to write. Letters, like social conversation, should have the air of leisure.



A Correct Form of Address on an Envelope

Outside Address. — The envelope should be addressed plainly so that it will be delivered without delay. Post office workers prefer the writer's address in the upper left-hand corner of the envelope rather than on the back of the envelope.

Place the stamp in the upper right-hand corner of the envelope, with the edges of the stamp parallel to the edges of the envelope. Care in placing the stamp is a little courtesy that makes a good impression on your correspondent.

Letter Paper. — Social letter paper should be of good quality. A heavy, linen paper, unruled, folded once, is preferred. The envelope should be a little more than half the size of the paper. White paper or a paper delicately tinted is in good taste. It is well to avoid pronounced colors of paper and ink.

A Parcel-Post Room in Boston's Post Office

The package should be addressed plainly so that it will be delivered without delay.

If you wish a monogram or any engraving on the paper, you should consult an engraver of recognized standing and follow his advice. The safe rule is to avoid what is disagreeably conspicuous.

EXERCISES

A. Following are letters written by pupils of about your age. As you read the letters, apply the following test to them:

1. In which letters do you find desirable characteristics illustrated?

2. What expressions seem to you particularly vivid and concrete?
3. Which expressions are too colloquial? (See page 329.)
4. Do you find any objectionable slang? (See page 330.)
5. What corrections would you make in the punctuation?
6. What errors in usage do you find?

1.

414 Peachtree Street
Kansas City, Missouri
May 31, 1928

Dear John,

It has been just three weeks since you left Kansas City for Utah, but it seems as if it has been three months.

My father received a letter just yesterday from your father, and he said that you were coming back for a visit. So you see it won't be long before I see you again, will it?

Yesterday, as we were up at the aviation field watching the air circus, a man jumped from a plane with a parachute and he made the most beautiful jump I have ever seen. He settled down to the ground just like he had wings. The next time he went up to make a jump they went up to about five-thousand feet and then circled a few times while the man crawled out on the wing. As he jumped he pulled the rip-cord and the parachute opened for a moment and then ripped. The people on the ground gasped and some women screamed as he came shooting to the ground. He fell with a dull thud and it was all over. The most terrible thing that I have ever seen lasted only about five seconds, but that was long enough.

I went up to see your sister the other day and she showed me one of your letters. It was the one in which you told her that story, and say, that is about the best that I have heard in a long time.

My baseball team won its tenth straight game by a score of thirteen to one. Some of those boys can sure play ball.

How is your mother and how is your father?

Be sure and tell me when you are coming back so I can be ready.

Well, John, mamma is calling me to supper so I will close and write again next week.

Your old pal,
Donald

2.

795 South Oak Street
Greeley, Colorado
June 3, 1927

Dear Harry,

I am counting the days until school will be out, and I can drive to Boulder to meet you and start on our trip.

I have spent several weeks trying to find the kind of automobile we want, and last Saturday I bought a cut-down roadster. I think it will serve our purpose very well. The tires are in very good condition, being run only 500 miles.

I am planning to leave here on the 8th of June and will arrive in Boulder about 9 : 00 o'clock Saturday morning. We will continue from Boulder to Rifle. From there we will go to Durango and thence over to Trinidad and back to Greeley.

It would be a great help if you could be all ready to go when I arrive as this will insure us an early start.

Give my regards to the family.

Sincerely yours,
James McIntosh

3.

63 Melrose Avenue,
New York, New York,
February 20, 1930.

Dear Alice,

Isn't it just like you to go out in the rain without your rubbers, and have to stay at home from school! However, I shall not scold you, I'll just tell you what happened in school, and make you feel ever so sorry that you forgot those rubbers.

The week started with a test in mathematics — a hard one. Please be kind and don't ask me to tell you my mark. I can imagine your glee at this point, and I can hear you say, "And

she thinks I'm sorry to miss a math test! This is too funny!" But wait, Alice, until the final test. Then you'll be sorry that you missed the first test.

But we have had something besides tests. Last Thursday is ever to be remembered. Miss Bring went with our class to *Meet the Prince.*

Now, don't you wish that you had worn your rubbers and not missed school?

Your loving classmate,
Martha Wardlaw

Miss Alice Sabin,
45 Intervale Avenue,
New York, N. Y.

A social letter should be written to a friend, about matters of interest to you both. Perhaps the following suggestions will help you. For each assignment, substitute a letter problem of your own, if you prefer. Write to a real person about real matters. After you write your letter, test it to see if it has the characteristics of a good letter. (See page 80.)

B. You have recently visited a friend. Write to her mother, thanking her for all that was done to make your visit a pleasant experience.

C. Some one has recently given you a book that you like. Write a letter that expresses genuine appreciation of the selection and your pleasure in reading the book.

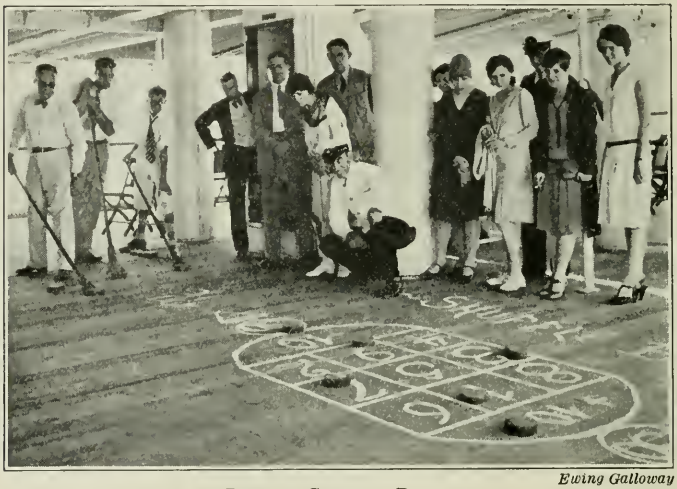
D. A classmate is absent from school. Write a letter about the happenings that will be of greatest interest to him (or her).

E. You are traveling with your family in vacation time. Write a letter to a friend, sharing your experiences. Give your impression of what occurs.

F. The incoming class feels new and strange in the school. Your teacher suggests that your class get acquainted with the new pupils and write each one a letter of welcome. Write a letter that will make a new pupil feel at home in a new school.

G. Write a letter in answer to one that you have recently received. After your teacher reads the letter, mail the letter to your friend.

The Informal Note. — The informal note is one kind of letter. It is short; it is about one subject only; it has a conversational quality. In fact, the suggestions that apply to letters apply also to notes.



Ewing Galloway

PLAYING SHUFFLE BOARD

Some of the best letters are about what is uppermost in the mind of the writer.

EXERCISES

H. Write a note, inviting a friend to join your hiking party on Saturday. Give the necessary information about the trip.

I. Write a note, expressing thanks for a gift or a courtesy.

REVIEW EXERCISE

J. After you have completed the work of the chapter, discuss it with your classmates. Organize your discussion around the topics listed in the table of contents, or make an outline of your own.

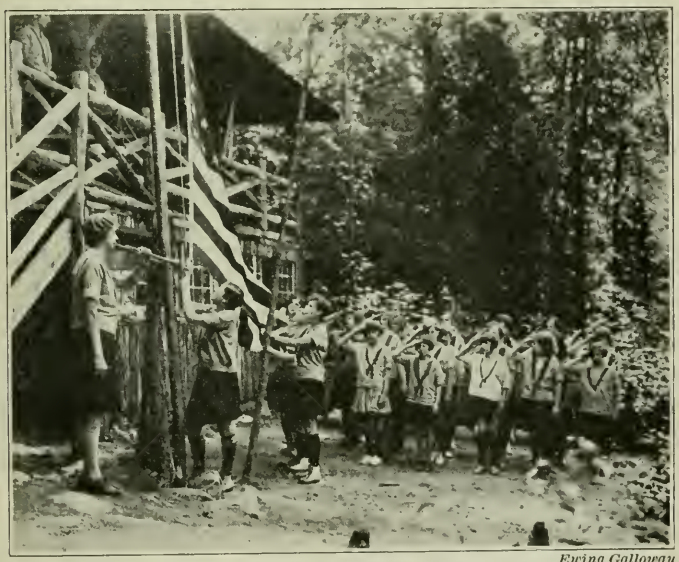
THE SINGING TOWER AT LAKE WALES, FLORIDA

Your friends are interested in your travel experiences.

PART TWO: WHEN YOU SPEAK AND WRITE FORMALLY

INTRODUCTION

In many of the situations that confront us we say and do what custom has established as acceptable; that is, we conform to custom. For example, we wear



Ewing Galloway

These Girls Have the Habit of Being Patriotic

The social situation indicates the form or pattern of behavior.

one kind of dress on a football field, and another to a dinner. We follow the established social custom that dictates just how a visiting card should look and what use should be made of it. It is the social situation that indicates the form or pattern of behavior.

Just as in behavior, so also in language there are patterns or forms that are used when certain situations arise. The conditions under which you use language determine whether you use English formally or informally. The time, the place, the occasion, your relationship to the person or the group suggest to you the particular way in which you will use the language.

In this section we shall study the formal use of English; that is, those ways that are so definite and fixed that they have become patterns that fit certain social situations. If you wish to deliver a speech before a large group of people, to introduce two strangers to each other, to interview some one, to write a short-story or a receipt for money, you will probably use language formally. This does not mean, however, that you cannot express yourself with originality, with grace, and with persuasiveness.

As you read this chapter, try to understand the plan or design of each kind of formal writing and speaking. Compare the formal with the informal way of speaking and writing:

1. When you make a speech
2. When you explain
3. When you make a report
4. When you describe an individual or a scene or an object
5. When you write a short-story
6. When you write various kinds of business communication, as letters, reports, receipts, checks

As you have occasion to use the language, let the situation in which you find yourself help you to decide the way in which you will express your ideas, whether informally or formally.

CHAPTER V

SPEECHES

In all ages, the orator has been a figure of power; in America with its encouragement of free speech, the ability to speak convincingly to an audience has always marked an individual for distinction. There was a time when each school tried to produce at least one outstanding orator. But to-day almost every pupil can rise in class meeting, council, or assembly and make an announcement or introduce a speaker.

The development of this kind of ability is as much a part of your education as learning to write a letter. Skill and ease in informal speech will help you in your use of formal speech. If you take advantage of every opportunity to speak from the floor, you will find that any self-consciousness or terror you may have will soon disappear.

Since speeches differ so widely in purpose, there is no type of composition that is not used in speech-making. The speaker tells stories to illustrate a point or to make it concrete; he calls upon all his power of description in order to give his audience a clear picture. Many speeches are explanatory in their nature; the success of announcements, reports, campaign speeches, nominations, and arguments depends chiefly upon skill in explanation.

There are other kinds of formal speech, however.

Interviews and introductions are among the most common types of formal speech which follow the procedure dictated by custom.

Characteristics of the Formal Speech. — Occasions for which a speech may be prepared in advance are quite likely to be more formal than those requiring an impromptu speech. In such cases a speaker should follow established conventionalities.

Usually there is a chairman or presiding officer who must be addressed. A time limit is often suggested. Personal comments should usually be avoided. Speakers as a rule are invited because of their special fitness and consequently are expected to speak with some authority.

Having a Definite Purpose. — Both formal and informal speech must move in order to be successful. You know that informal speech moves freely but that its direction is determined by all the members of the group and as a rule cannot be predicted. The formal speech, however, moves toward a given end, the purpose for which the speech is made. The test of any speech is the question, " Does it do what it is supposed to do? " The test of a speaker is " Does he accomplish his purpose? "

The purpose is usually set by the occasion. If a speech is made during a campaign, it is expected to produce such definite results as getting votes for John Arnold for Head Boy or for Ruth Ford for president of the General Organization, to open new accounts in the School Bank, to enroll new members in the Athletic Association, or to secure personal pledges to *Keep on the Walks*. An after-dinner speech or toast may be

intended for entertainment or it may have the more serious purpose of showing appreciation of an individual, such as a sponsor, or of an organized group of individuals, such as a team or a committee.

Capturing Attention. — Before you can lead the members of your audience to do what you wish them to

Wide World Photos

MAJOR-GENERAL JOHN A. LEJEUNE, FORMER COMMANDER OF THE UNITED STATES MARINE CORPS, ADDRESSING WASHINGTON BOY SCOUTS NEAR THE LINCOLN MEMORIAL

The purpose of speech is determined by the occasion.

do, you must have their attention. Your manner will have much to do with putting your audience into a listening attitude. If you are sincere, natural, enthusiastic, and happy, your audience will probably be interested at once and reflect your spirit. Show your friendliness by your expression, by your tone, by looking

directly at your audience. (See page 244.) Then start your speech with something concrete, a real situation, something that matters. Suppose that you are announcing a school entertainment for profit. Perhaps what matters most to your school audience is that the auditorium needs a new curtain and that the proceeds will help to purchase it. The important fact to open your announcement of a game may be that (1) Your class lost the last game, or (2) You have won every game of the season, or (3) This game will decide the school championship. From your materials select a concrete situation and present it first.

Holding Attention. — Train your imagination, your sympathy, and your power of observation so that you can feel yourself as one of the audience and so judge the effect which you are making as a speaker. You will do two things:

1. Think *of* your audience
2. Think *with* your audience

If you understand the point of view of the members of your audience, you will be able to get them into sympathy with you before you ask them definitely to do what you wish; you will close your speech before they are weary of giving attention.

Preparing a Formal Talk. — There are certain steps that are helpful in preparing a formal speech, although situations differ widely. Your subject may be assigned to you; you may be told the purpose of your speech and asked to select your own subject. Possibly you may be asked to fill ten or fifteen minutes of the program; in this case you are free to select both sub-

ject and purpose, although the time and place of the meeting and the kind of audience will influence you. In any case taking the following steps will help you:

1. *Gather a body of material.* Before organizing or anticipating your speech, think over all you know about the subject. Learn all you can about it. Read as widely as possible, if you can get material in print. Talk to many persons, if personal experience will assist you. Don't be afraid to gather several times the amount of material that you will use in the end.

2. *Choose appropriate material.* Select from all the material in hand the facts and illustrations that are appropriate to your purpose and your particular audience. Try to picture the members of your audience, their ages, and their probable interests. What are they likely to know about your subject? Why are they coming to hear you? To what extent are they interested? What do you hope to do with them or for them during the time you have the floor? If your purpose is to entertain, you will probably discard cumbersome facts and heavy detail. If you wish your audience to do one thing, you will put one set of ideas forward. If you wish it to take an opposite action, you will present an entirely different set of ideas, although all the material must be based on facts.

If you are to announce an assembly in your own school for the purpose of selling tickets for an operetta, you may decide to give prominence to the persons who are to take part, because your audience is acquainted with them. If you are sent to a neighboring high school, you may decide that such facts as the numbers involved, the skill required, and the kind of entertain-

ment will be more impressive than emphasizing the persons taking part. Suppose, however, that you are to go back to your elementary school with the announcement. The cast of characters will be of interest here only as former members of the school are represented. Such material as the story of the play, or selections from the operetta, may best fit the occasion.

From all the material you have on hand you will select that which you think will move your audience toward the end you have in mind.

3. *Organize your material with your purpose and your particular audience in mind.*

The importance of your principal idea is shown by the following:

1. The amount of time you give to it
   Try to have only one main idea. All others should be subordinate.
2. Your repetition of the main idea
   Repetition of thought can be accomplished by illustration, anecdote, new phrasing, new point of view, contrast, climax.
3. The place of the main idea in the speech
   The two most important places in any speech are the beginning and the end. Of these two the end is the more important, since it probably is remembered longer. Hence, the clincher sentence or summary is important.
4. The use of connectives which show accurate relationship of the main idea to the other ideas. (See *transition* words, page 137, and *conjunctions*, page 436.)

4. *Make use of helpful devices.* It is the most natural thing in the world to pick up a stick and illustrate an idea by a stroke or two in the sand, or to point in the general direction you have in mind, or to indicate with

the hands the form of the object you are describing. Every one uses devices to help make the meaning clear. There are two cautions which should be observed: no device should be so conspicuous that it distracts atten-

Wide World Photos

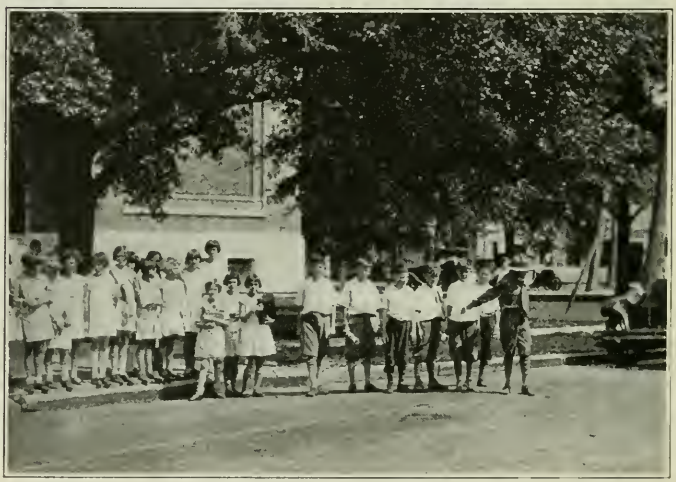
RECRUITS OF THE UNITED STATES INFANTRY PREPARING TO JOIN A REGIMENT IN CHINA

The blackboard drawing is a device to make explanation clear.

tion from the thought; the device should be appropriate to the material and to the occasion. Among devices are the following:

1. Small pictures
   Drawings or pictures can be passed among the members of the audience in an average room, or held in front of the group if it is small. When would this device fail?

2. Blackboard drawings
   Care should be taken not to continue talking while your back is toward the audience and not to take so much time that the attention of the audience will be scattered.
3. Gestures
   Any motion of the body is a gesture. Gestures keep the speaker from seeming stiff and ill at ease but at the same time often become disagreeable if they are purposeless or reveal unpleasant mannerisms. Practice before a looking glass. The cheerful acceptance of class comment will help in overcoming mannerisms.



Boy Scouts Guiding School Children Safely through Traffic

Gesture is one form of communication.

4. Comparisons
   Comparing the new with the old and the known with the related unknown are two ways of showing relationship. We know that our imagination cannot picture anything that is not made up of parts of things which

we already know. Consequently, real skill in explaining often comes from the selection of just the comparison which will build the right picture for the listener. Relationships are often shown by the use of contrast.

5. *Stop when you have finished.* Almost any one who has been a part of many audiences is willing to say that a cause is weakened by too much talking. Stop with force. Leave something definite with your audience and sit down; don't run down.

Listening to Formal Speech. — If you are a member of the audience instead of the speaker, you should be able after listening to a formal speech to summarize it in one or two sentences. Though the listener does not return the ball orally to the pitcher on the platform, he returns it mentally throughout the talk if he listens attentively. Your thought may run somewhat like this:

"I don't know anything about this subject. I'll be glad to learn. I hope this speaker knows what he's talking about. What a statement! Can that be true? I don't believe it. Yes, I do too; you can't quarrel with the authorities he's quoting. But So-and-so in his book said something quite different. What! That book was written ten years ago! How stupid I was not to know that! That was a good point. I must remember that story. Yes, I agree now and I'm glad I came. The thing to do is . . . . There are two ways to accomplish it. First, . . .; second, ... My job is to get people interested. I'll tell the family at dinnertime."

In the end, if you have listened attentively to a well organized speech, you should be able to state the

speaker's purpose, his principal point, his chief subordinate points, and the extent of your agreement with him.

EXERCISE

A. Ask one of your classmates to read aloud the speech on page 247. State the speaker's purpose and his principal point.

Preparing a Speech. — Answering the questions that follow will help you to prepare a speech:

I. What is the subject of my speech?
II. How much time do I have?
III. What do I wish to lead my audience to do?
    1. To understand an explanation?
    2. To appreciate a person or a situation?
    3. To act upon my recommendation?
    4. To be entertained?
IV. What is my specific purpose? (That is, what definite thing do I hope to do? Examples: I wish my audience to vote for John Smith. I should like my audience to appreciate the greatness of Beethoven.)
V. Is my audience informed or uninformed concerning my subject?
VI. Is my audience friendly, unfriendly, or indifferent to me? To my subject?
VII. Who else will speak upon this or a related subject?
VIII. What facts are there that will be helpful in accomplishing my purpose?
IX. What illustrations or stories do I know that will help accomplish my purpose?

EXERCISE

B. Make an outline of a speech that would be appropriate for your school assembly. Make the speech before your class and ask for comment. Revise your outline if necessary.

ONE KIND OF SPEECH

The After-Dinner Speech. — The after-dinner or banquet speech demands that the speaker present serious thought lightly. Read the speech that follows. What is the real purpose of the speech?

NEW ENGLAND WEATHER [1]

By Samuel Clemens

Gentlemen: I reverently believe that the Maker who makes all makes everything in New England but the weather. I don't know who makes that, but I think it must be raw apprentices in the weather clerk's factory who experiment and learn how, in New England, for board and clothes, and then are promoted to make weather for countries that require a good article and will take their custom elsewhere if they don't get it. (Laughter)

There is a sumptuous variety about the New England weather that compels the stranger's admiration — and regret. The weather is always doing something there — always attending strictly to business, always getting up new designs and trying them on the people to see how they will go.

But it gets through more business in spring than in any other season. In the spring I have counted one hundred and thirty-six different kinds of weather inside of four and twenty hours. It was I who made the fame and fortune of the man that had the marvelous collection of weather at the Centennial that so astounded the foreigners. He was going to travel all over the world and get specimens from all climes. I said: "Don't you do it. You come to New England on a favorable spring day." I told him what we could do in the way of style, variety, and quantity. Well, he came, and he made his collection in four days. As to variety, why he confessed that he got hundreds of kinds of weather that he had never heard of

[1] Reprinted from *Mark Twain's Speeches* by permission of Harper & Brothers, publishers.

before. And as to quantity — well, after he had picked out and discarded all that was blemished in any way, he not only had weather enough, but weather to spare; weather to hire out; weather to sell; to deposit; weather to invest; weather to give to the poor.

The people of New England are by nature patient and forbearing, but there are some things they will not stand. Every year they kill a lot of poets for writing about "Beautiful Spring." These are usually casual visitors, who bring their notions of spring from somewhere else, and cannot, of course, know how the natives feel about spring. And so the first thing they know, the opportunity to inquire how they feel has permanently gone by.

Old Probabilities has a mighty reputation for accurate prophecy, and thoroughly well deserves it. You take up the paper and observe how crisply and confidently he tells what to-day's weather is going to be on the Pacific, down South, in the Middle States, in the Wisconsin region. See him sail along in the joy and pride of his power until he gets to New England — and then see his tail droop. He doesn't know what the weather is going to be in New England.

Well, he mulls over it, and by and by he gets out something about like this: Probably northeast to southwest winds, varying to the southward and westward and eastward, and points between. High and low barometer, swapping around from place to place; probable areas of rain, snow, hail, and drought, succeeded or preceded by earthquakes, with thunder and lightning. Then he jots down his postscript from his wandering mind, to cover accidents: But it is possible that the program may be wholly changed in the meantime.

Yes, one of the brightest gems in the New England weather is the dazzling uncertainty of it. There is only one thing certain about it — you are certain there is going to be plenty of it — a perfect grand review; but you never can tell which end of the procession is going to move first. You fix up for the drought; you leave your umbrella in the house and sally out, and two to one you get drowned. You make up your mind that the earthquake is due; you take hold of something

to steady yourself, and the first thing you know, you get struck by lightning. These are great disappointments, but they can't be helped.

The lightning is peculiar; it is so convincing, that when it strikes a thing, it doesn't leave enough of that thing behind for you to tell whether — Well, you'd think it was something valuable, and a congressman had been there. And the thunder — When the thunder merely begins to tune up and scrape and saw, and key up the instruments for the performance, strangers say, "Why, what awful thunder you have here!" But when the baton is raised and the real concert begins, you'll find that stranger down in the cellar with his head in the ash-barrel.

Now, as to the size of the weather in New England — lengthwise, I mean. It is utterly disproportioned to the size of that little country. Half the time, when it is packed as full as it will stick, you will see that New England weather sticking out beyond the edges and projecting around hundreds and hundreds of miles over the neighboring states. She can't hold a tenth part of her weather. You can see cracks all about where she has strained herself trying to do it.

I could speak volumes about the inhuman perversity of the New England weather, but I will give you but a single specimen. I like to hear rain on a tin roof; so I covered a part of my roof with tin, with an eye to that luxury. Well, sir, do you think it ever rains on that tin? No, sir, skips it every time.

Mind, in this speech I have been trying merely to do honor to the New England weather. No language could do it justice. But after all, there are at least one or two things about that weather (or, if you please, effects produced by it) which we residents would not like to part with. If we hadn't our bewitching autumn foliage, we should still have to credit the weather with one feature which compensates for all its bullying vagaries — the ice storm; when a leafless tree is clothed with ice from the bottom to the top — ice that is bright and clear as crystal; when every bough and twig is strung with ice-beads, frozen dew-drops, and the whole tree sparkles cold

and white, like the Shah of Persia's diamond plume. Then the wind waves the branches, and the sun comes out and turns all those myriads of beads and drops to prisms that glow and burn and flash with all manner of colored fires, which change and change again with inconceivable rapidity from blue to red, from red to green, and green to gold — the tree becomes a spraying fountain, a very explosion of dazzling jewels; and it stands there the acme, the climax, the supremest possibility in art or nature, of bewildering, intoxicating, intolerable magnificence. One cannot make the words too strong.

Month after month I lay up hate and grudge against the New England weather. But when the ice storm comes at last, I say: There, I can forgive you now; the books are square between us; you don't owe me a cent; go and sin some more; your little faults and foibles count for nothing; you are the most enchanting weather in the world! (Applause and laughter)

EXERCISES

C. Discuss a speech which you have heard recently. Test it by your class standards.

D. Make a speech whose purpose is to entertain.

Formal Explanation

Explanation is one of the chief speech activities of the school day; your success in school often depends upon your skill in explaining. You have studied the characteristics of general explanation. This year we shall think of this kind of composition as you are called upon to use it in your school life. The questions you are asked to answer take a number of forms.

Perhaps these questions sound familiar to you:

1. Where is Calexico?
2. When was our present system of national banks begun?
3. What difference is there, if any, between *nation* and *state?*

4. In reading *The White Company* what do you learn of methods of warfare in the fourteenth century?
5. How can a community water supply be made safe?
6. How can a light ray be controlled?
7. How do plants and animals breathe?
8. Are people happier than they were a century ago?

Ewing Galloway

SCHOOLBOYS EXPLAINING THE WORKING OF ELECTRIC TOYS

Some explanations are made clear by demonstration.

9. Why do many stores encourage people to carry charge accounts?
10. What dangers must we guard against in connection with workmen's compensation and mothers' pension systems?
11. Which factor do you consider the most important in industry: capital, land, labor, or management?
12. When did Ivanhoe's manner toward Rebecca change?
13. Describe the various kinds of entertainments practiced by the Phæacians.

14. Give at least three arguments for the conservation of forests.
15. Sun shadows cover a larger area at one time of the day than at another. When are they longest? Explain.

Although questions and demands vary so greatly in form, there are some principles which are helpful in framing an answer:

1. Look for the point of difficulty before you phrase your answer.
2. As a rule, repeat the most important words in the question.
3. If the explanation requires more than one sentence, have a clear topic sentence.
4. If your answer has several parts, name them all in the first sentence. Then develop each part in the order in which you named it. Transition words will help to make relationships clear. (See page 137.) Your order will depend upon your material. (See page 46.)

***Where* and *When* Fact Questions.** — Perhaps the simplest questions are fact questions beginning with *where* or *when*.

Where is Calexico? *Calexico is* in southern California near the Mexican border.

When was our present system of national banks begun? *The present system was begun* in 1863.

Note that the *where* or *when* clause should not be used as a predicate noun in answering questions. (See page 366.)

***How*, *Why*, and *What* Fact Questions.** — Answers to fact questions beginning with *how* or *why* or *what* usually require more careful organization. Look at questions 3, 4, 5, 6, and 7 (pages 118–119).

Question 3 really has two parts. You are asked: "Is there a difference between *nation* and *state?*" Your answer to this will be, "Yes, there is a difference," or "No, there is no difference." If you have answered "Yes" to yourself, you then proceed to tell what the difference is. In stating your answer, however, you can cover both parts by a statement like the following: "A *state* differs from a *nation;* the people of a state are banded together through their government, while the people of a nation are related by birth."

Question 4 requires a direct answer. Omit any personal reference. Do not say, "In reading *The White Company, I* learn that ——" but "The methods of warfare in the fourteenth century differed from those of to-day."

With the preceding sentence as a topic sentence, you will continue your explanation. "Men usually fought in armor. Most of the fighting was hand-to-hand combat. The weapons were the bow and arrow, the dagger, the poniard, the lance, the battle-ax, the two-handed sword, the long bow, the leaden mallet, the pike, the halberd, the cross-bow, and the spear. In besieging a castle a battering-ram was used."

Now if you like, you may develop your answer in detail by describing some of the most important weapons. Perhaps you will be able to sketch some of them on the board or you may wish to bring pictures to the class. (See page 110.) You may wish to distinguish between those carried by the cavalry and those carried by the infantry. The battering-ram will be especially interesting to the boys and girls who know how the tank was used in the World War.

Thought Questions. — Thought questions require most careful organization, for the conclusion often rests with the individual although his facts may be precisely the same facts upon which an opposite opinion is based. The answers to questions 8 and 11 depend upon your judgment. Your first sentence should be a topic sentence. Then you will follow with proof. Your answer to Question 8 might take one of the following forms:

People are happier to-day than they were a century ago.

1. Life is easier.
   Labor-saving inventions make less demand on strength. Working hours are shorter. Leisure time is longer. More forms of entertainment are possible.
2. Education may be enjoyed by all who wish to make the effort to gain it.
3. Life is safer.
   Men live longer.
   There is less danger in daily life. Food and shelter are within reach of all. Organized government protects individual interests.

People are not so happy to-day as they were a century ago.

1. Life is too easy.
   There is no adventure for the average person. Individuals are rarely called upon to make their best effort.
2. The differences between poor and rich are greater. Poor persons are cut off from the pleasures of the rich.
3. People are less religious.

Question 11 asks you to express your opinion as to the importance of the factors in industry.

You may say: "Capital, (or land), (or labor), (or management) is the most important factor in industry

to-day." Or perhaps you will say, "No one of the four factors is more important than the other three." Or you may wish to exclude management as a factor and state, "Labor, land, and capital are equally important factors in industry." In any case you will develop your answer by giving the facts upon which you base your opinion.

Answering in the Form of a Summary. — Question 14 calls for a summary. Three main reasons may be given with supporting statements.

Forests should be conserved for the following reasons:

1. Water supply depends upon the forests.
   The health of a city depends upon its water supply, for it must have pure water for drinking purposes and water to assist in disposal of sewage.
2. Water power depends upon the forests.
   Many factories and industries depend upon water power.
3. Destruction of forests increases floods, which result in loss of life and property.
   Forests are natural reservoirs which conserve moisture. When they are destroyed, the melting snow is released and causes floods.

EXERCISES

E. Tell your class about the best answer which you have recently heard in the classroom. Explain why it was excellent. Quote an unsatisfactory answer and explain how to make it better.

F. Prepare answers to actual questions asked by teachers, representing the following kinds:

1. A fact question which can be answered in a single sentence
2. A fact question which requires an answer containing several supporting statements

3. A thought question which requires you to reach a conclusion

G. Turn to page 227 and test Wilbur's answers by the standards set up.

Formal Announcements. — In a regular assembly Arthur Rogers made the following announcement. As

Ewing Galloway

BOY SCOUTS PRACTICING FIRST AID

Some explanations are made clear by demonstrations.

you read it, try to decide what effect it would have had upon you if you had been in the audience.

Mr. Chairman, Students of Washburn: Have you ever happened to see one of those pathetic cartoons by Briggs called "When a Feller Needs a Friend"? I see by your smiles that most of you have and those who may not know the pictures do know what the expression means. We all have

moments when everything seems to go wrong and we feel we haven't a friend on earth, when even our faithful dog doesn't answer a whistle.

I come to you to-day to tell you as sad a story as Briggs ever pictured. The "feller" that needs a friend in this case is the Second Ball Team of your own school and you, of course, are the friend. You all turn out to see the first team play, but not once this season have we had more than a dozen people on the side-lines, and they were the regular fans like Jerry Maynard and Paul Simmons or the first team boys looking us over for material. We haven't made a very good showing so far, we'll admit, but no one knows what we might be able to do with a little encouragement.

At three-thirty to-morrow afternoon on our own field we play the second team from the Reavis Junior High School. We want you to come out and help us win. There is no charge; we're announcing the game to-day so that you can plan to be with us to-morrow.

Three-thirty, on Thursday afternoon, on our ball field.

Perhaps the following outline will help you in planning an announcement:

I. What? (That is, what is the occasion? A play? A meeting? A game? An entertainment?)

II. When? (What is the date? The hour of the performance? The hour of opening the doors?)

III. Where? (What is the location? How is it reached by automobile? By street car?)

IV. Who? (Who will take part? What facts about the leading participants will the audience be most eager to hear?)

V. Why? (Is the occasion a benefit performance? Who will profit by it?)

VI. How? (What are the terms of admission?)

EXERCISES

H. Discuss the announcements which you have heard recently in your school or over the radio. Base your discussion on the standards which you have set up in your study of this chapter.

I. Make an announcement of a coming event in your school. Perhaps if you go to your principal or the one who has charge of activities, he will arrange to have the official announcement given by the one whom your class selects.

Formal Reports. — A special form of oral explanation is the report. In a report you usually bring back information which you have been especially delegated to secure.

The title of your report should be accurate; it should tell those who listen exactly what the report is about. Since a report is not usually based on personal opinion, you may wish to quote your authority. It is not sufficient to say: " It said in a book I found in the library that . . ." The name of the author, the date of publication, and often the publisher are worth noting in making a report. If the author is an authority in his field, you may wish to state that fact. (See page 211.)

Arrange your material so that it best answers the question on which it is based, for every report attempts to answer at least one question. You remember that the news report in the first sentence answers the questions, *Who? When? What? Where?* The questions *How?* and *Why?* are answered in the article if they are important. If you are asked to report on the new books in your school library, your report might take the form of answers to such questions as the following:

The Colorado Association

INVESTIGATING AN EAGLE'S NEST

In a report you always bring back information which you have been especially delegated to secure.

NEW BOOKS ADDED TO THE RANKIN LIBRARY SINCE FEBRUARY 1

I. How many new books have been added?
   A. How many have been added to fiction?
   B. How many are intended for social science?
   C. How many refer to general science?
   D. How many refer to other subjects?
II. What are the most important titles?
   A. Where can we find a list of these books?
   B. Have these books been reviewed?

EXERCISES

J. Suggest possible questions to be answered in reports upon the following topics:

1. The condition of the school lunch room at the end of your lunch period
2. The number of pupils who know how to buy a balanced school lunch
3. The books boys choose
4. The subjects girls choose
5. Summer camps in our state
6. The probable cost of a camp outfit

K. With the help of your teacher and your classmates make a list of subjects upon which you would enjoy hearing a report. Divide these among the members of the class. Make the reports.

Formal Discussion and Argument. — Your study of informal discussion will help you in your work on the more formal argument. In preparing for an argument you should study both sides of the question: first, your own in order that you may select and present the facts which support your proposition (the question at issue stated in a single sentence), and second, your opponent's, so that you may refute the points which he makes.

Your brief (or outline of an argument) will usually have three parts. In the introduction (I) you will explain the points on which you and your opponent agree and raise the questions upon which you disagree. In your proof (II) you will present your arguments and any evidence you may have in their support. The conclusion (III) is largely a summary or restatement.

In a debate each side has an opportunity to present its argument and to meet any challenge of the opponent. The order of speakers is usually the following:

1. Speaker A — who presents his argument
2. Speaker B — who presents his arguments and meets A's challenges
3. Speaker A — who may now meet any challenge raised by speaker B

If there are several persons on each side, the points in the argument are divided among them, and each side speaks in turn.

There is a growing custom of waiving any formal decision by judges. However, each person in the audience is a judge whose opinion you have an opportunity to form. His judgment is based on your knowledge, your skill in selecting, arranging, and presenting your material, and your delivery. Do not memorize groups of words but memorize the thought. The connecting or transition words are particularly important.

Consult the index in this book and read any reference to such words or topics as:

explanation	speech improvement
arrangement	contrast
devices	discussion

EXERCISE

L. In groups of two's (one on each side) debate any question which is important to you or to your school life.

The Formal Introduction. — The introduction is perhaps as formal a speech activity as we are ordinarily called upon to take part in, for custom decrees what we shall say and do. On this, as on many other occasions which seem surrounded by difficulty, the simplest way is the most acceptable.

We present the younger person to the elder, the man to the woman. The name of the one to whom the introduction is made is spoken first.

1. "Mother, you've heard me speak of Francis. Francis, this is my mother."
2. "Dr. Horton, this is Mr. Graves. Mr. Graves, Dr. Horton."
3. "Miss Hartwell, may I introduce Mr. Rankin? Mr. Rankin, Miss Hartwell."

Occasionally people shake hands when they are introduced; usually they say, "How do you do, Francis (or Mr. Graves) (or Mr. Rankin)?"

Unless the introduction takes place under such circumstances that there is no time for conversation, those who are introduced are under an obligation to the hostess to carry on a brief conversation.

The successful hostess often mentions a subject that will interest both persons. "Dr. Horton, Mr. Graves comes from New England, too." "Miss Hartwell studied with your teacher of music, Mr. Rankin." "Leonard is a member of the Corn Club, Frank. Last summer, he won the prize for the largest number of

bushels of corn to the acre in Walton County." Such remarks as these help to put the ball of conversation in play.

EXERCISE

M. Divide in groups of five or six and dramatize the following situations. Select the dramatization which your group believes will prove most helpful or interesting to the class. On the following day present it to the class. Ask for class comment.

1. Group on porch of friend. A classmate and stranger from neighboring city come to call.
2. Group on tennis court. A champion player is introduced.
3. Group of older persons in house. You arrive with friend of your own age.
4. Introduce your teacher to your mother or father.
5. Introduce a former teacher to your principal.

REVIEW EXERCISE

N. After you have completed the work of the chapter, discuss it with your classmates. Organize your discussion around the topics listed in the table of contents, or make an outline of your own.

CHAPTER VI

WRITTEN EXPLANATION AND DESCRIPTION

THE potter works with clay and makes a vase. He works with painstaking care, following a design or pattern. This chapter discusses writing that follows a form or pattern; that is, something fixed by use or custom or conventionality. The writer works with words and builds them into sentences and paragraphs.

For some time, term after term, you have been writing compositions, trying each term to express yourself more clearly and more effectively. But writing is an art that requires much practice and study, if it is to be successful. This year, let your object be to become the careful craftsman who loves his work. Be willing to work patiently and zealously, in order that you may express yourself not only clearly and effectively, but also appropriately and persuasively.

When you were very, very young, you cared nothing about the story-teller's art, provided he told a good story. Just as the student of the drama likes to go behind the scenes at the theater and become familiar with the mechanics by which the producer secures his effects, so you are interested now in learning how a writer or a speaker gets his effects, what devices he uses. Writing has its rules which must be learned and applied. It is an art that is acquired only with care and application.

Good writing is not a sleight-of-hand performance, nor is it an accident. It is the result of careful planning and much revision. The successful writer studies the rules of good usage and the principles of composition, and tries to apply them. Like the potter and the play-producer, he must master the mechanics of his art.

Wide World Photos

DRESS PARADE AT WEST POINT MILITARY ACADEMY

Patterns of behavior are fixed by use, custom, or conventionality; patterns of language are also developed by use.

Style. — Style is the way or manner of expressing one's self. Very few can become masters of style. But it does lie within the power of the average person to express himself clearly, to leave out what is useless, to emphasize what is important, and to preserve unity throughout the entire composition. Such attainment is a matter of industry and will power.

Many people can go further and make their writing appropriate — appropriate to the thought to be ex-

pressed and appropriate to the reader. In fact, in writing as in social intercourse, if what is said is appropriate, it will achieve success. Appropriateness implies a fine regard for the rights and feelings of others.

Ewing Galloway

MIDSHIPMEN OF THE UNITED STATES NAVAL ACADEMY ON THE PARADE GROUND

Patterns of behavior are fixed by use, custom, or conventionality; patterns of language are also developed by use.

Whatever is appropriate possesses charm, a characteristic of persuasiveness.

A good style is the result of much revision of what has been written. The first draft of a composition can usually be improved. (See page 256 for further suggestions about revision.)

Following is a selection from a letter written by Walter Hines Page to his son:

Style is good breeding — and art — in writing. It consists of the arrangement of your matter, first; then, more of the gait; the manner and the manners of your expressing it. Work every group of facts, naturally and logically grouped to begin with, into a climax. Work every group up as a sculptor works out his idea or a painter, each group complete in itself. Throw out any superfluous facts or any merely minor facts that prevent the orderly working up of the group — that prevent or mar the effect you wish to present.

REVEILLE

Style is the manner of expressing one's self.

Then, when you've a group thus presented, go over what you've made of it, to make sure you've used your material and its arrangement to the best effect, taking away merely extraneous or superfluous or distracting facts, here and there adding concrete illustrations — putting in a convincing detail here, and there a touch of color.

Then go over it for your vocabulary. See that you use no word in a different meaning from the way it was used one hundred years ago and will be used one hundred years hence. You wish to use only the permanent words — words, too, that will be understood to carry the same meaning to English readers in every part of the world. Your vocabulary must be chosen from the permanent, solid, stable parts of the language.

Then see that no sentence contains a hint of obscurity.

Then go over the words you use to see if they be the best. Don't fall into merely current phrases. If you have a long word, see if a native short one which will be stronger and more natural can be put in its place. Avoid a Latin vocabulary and use a plain English one — short words instead of long ones.[1]

Unity. — The first requirement of all writing is unity, whether you are composing a sentence, a paragraph, a chapter, or a book. Unity requires that you see the point of what you are writing about. It requires that you select and arrange all details so as to make one distinct, clear-cut impression on your reader. This impression of one idea or one thing is the goal toward which you and your reader move.

A paragraph has unity if you can express the substance of it in one sentence. A long composition has unity if you can express the chief ideas in one group of related sentences. The principle of unity means the focusing of the mind on one result, one idea, one impression.

EXERCISE

A. Select from your reading a passage that illustrates the principle of unity. Read it aloud to the class.

Coherence. — Coherence is a quality of style that leads the reader on from paragraph to paragraph. The writer takes the reader along with him. Unless a composition possesses coherence, the reader may be lost in a maze of paragraphs. Coherence implies movement in an orderly fashion from one idea to the next. Just as guideposts help the traveler, so coherence assists the

[1] From *The Life and Letters of Walter Hines Page* by Burton J. Hendrick. Used by permission of and by arrangement with Houghton Mifflin Company.

reader to move in the right direction. The word comes from a Latin word that means *sticking together* and suggests that only those ideas that are closely related should be treated in succession. Just as unity requires

The Colorado Association

A Pioneer's Cabin

Does this picture remind you of your travel experiences?

sticking to the point, so coherence requires advancing from one point to the next that is closely related. (See page 260.)

Transition Words. — There are certain words and phrases that writers find useful in showing the relationship of one paragraph to another; that is, in emphasizing coherence. They are called transition words; they bridge the gap from one paragraph to another. Some add to the original thought; others take away from

it. Some give a reason or a result; others express a condition under which a statement is true. Some present alternatives, and others contrasts.

EXERCISE

B. Select ten of the words or phrases that follow and use each in a sentence. What does the transition word accomplish?

and	soon	at once	immediately
if	either	however	after
but	neither	yet	notwithstanding
or	although	still	unless
nor	for	then	in order that
nevertheless	as	because	moreover
by degrees	since	whether	an hour later

Written Explanation. — When we wish to master a new subject, or to know more about our chosen vocations, or how to do anything that we have not done before, we depend on explanations. In addition to using explanation in conversation and discussion, we read and write explanations. (See page 74.)

Much of our reading is necessarily in the field of explanation. We read explanations to get information; for example, articles in an encyclopedia. Such reading is not drudgery. It holds our attention more completely than a romantic novel does, if we are interested in the subject. It is explanation that helps us to get acquainted with the world. Many people who have not had the opportunity of attending school have educated themselves through their reading, especially in the field of explanation. They have read science, philosophy, geography, history, and other subjects, and have become acquainted with life as it is

lived to-day and as it has been lived in past ages. People who enjoy reading explanations have what the American writer, Ralph Waldo Emerson, called "a noble curiosity."

As you read explanation, you should use your imagination to create the thing that is being explained. You

Wide World Photos

THE CAPTAIN EXPLAINS THE OPERATION OF THE SEXTANT

When we wish to learn something new, we depend on explanation.

need not only an alert mind but an active imagination to comprehend explanations. When you read an explanation of how a thing is done, in your imagination you should take each step of the process that is being explained. Frequently, at the end of an explanation about how to do or make something, you feel like testing

yourself to see whether you have understood the explanation. Don't your mothers have this experience after they read recipes?

Characteristics of Written Explanation. — Written explanation may make use of long sentences and of comparisons. The appeal is to the imagination through the eye, while oral explanation appeals to the imagination through the ear. It is possible to read and re-read until the meaning is clear. The appeal, though, is always to the imagination of the reader. He is called on to create something that may for him never have existed before.

Ewing Galloway

WHEN KNOWLEDGE COUNTED

The test of an explanation is successful accomplishment.

Kinds of Explanation. — There are various kinds of explanation which you have frequent occasion to read:

1. Instructions: how to do or make something
2. Reports
3. Book reviews
4. Editorials in newspapers
5. The material of text-books and reference books
6. Letters of explanation
7. Essays

You write various kinds of explanations in the course of your home and school activities:

1. An account of how something is made or done
2. Answers to questions
3. Précis
4. Editorials in the school newspaper
5. Essays
6. Reports
7. Minutes of a meeting
8. Book reviews
9. Announcements
10. Formal invitations
11. Letters of explanation (see page 86)

EXERCISES

C. Following are two explanations of how to make onion soup. What is the chief difference between them? (See page 86.)

1. Peel four large onions and cut them into thin slices; sprinkle a little pepper and salt upon them, together with a small quantity of nutmeg; put them into a saucepan with a slice of fresh butter and steam gently till they are soft; add a pint of water seasoned with pepper and salt.

2. For the delicate diner onion soup has charm. It is of the nature of *sauce Soubise*,[1] and what mightier recommendation could be given it? Thus Dumas, the high priest of the kitchen, made it: a dozen onions — Spanish by preference — minced with discretion, fried in freshest of fresh butter until turned to a fair golden yellow, he boiled in three pints or so of water, adequately seasoned with salt and pepper; and then, at the end of twenty full minutes, he mixed with this preparation the yolks of two or three eggs, and poured the exquisite liquid upon bread, cut and ready. At the thought alone the mouth waters, the eye brightens. The adventurous, now and again, add ham or rice, vegetables or a *bouquet garni.*

[1] Named for the Prince of Soubise.

But this as you will, according to the passing hour's leisure. Only of one thing make sure — in Dumas confidence is ever to be placed without doubt or hesitation.[1]

D. Read the following example of explanation. What characteristics of explanation does it illustrate? (See page 74.)

A DIVING DRESS[2]

The usual diving dress consists of a copper helmet and breastplate secured watertight to a flexible canvas-covered

Ewing Galloway

WORKING PRINTING PRESSES

Explaining a school activity is material for conversation at home.

rubber suit. The helmet is necessary to permit breathing; the suit may be dispensed with in warm shallow water, but is

[1] Quoted from *The Delights of Delicate Eating* by Elizabeth Robins Pennell, published by The Saalfield Publishing Company.

[2] Reprinted from *On the Bottom* by Commander Edward Ellsberg, published by Dodd, Mead & Company.

necessary in cold water or in deep water, and is always necessary if the diver is to do any work requiring him to bend over or lie down.

Water is heavy; as the diver descends, he is compressed by the weight of the column of water over him. Over the surface of his body, for each foot he descends, an added load of almost half a ton presses on him. At one hundred and thirty feet, the total load is nearly sixty tons. To prevent the diver from being crushed into a jelly by this weight, it is necessary for him to breathe air under pressure slightly exceeding that of the water; this internal air pressure is transmitted by his lungs to his blood, and enables him to balance the external water pressure. The diver is then in a condition similar to that of a pneumatic tire on a heavy automobile; the tire stays rounded out in spite of the weight of the car on it because it is inflated with air under sufficient pressure to balance the load. If, however, the inner tube is ruptured and the air escapes, down comes the weight of the car and flattens out the tire. In the same way, the diver inflated with compressed air, stands the weight of the sea pressing on him; but if through any accident, he loses the air pressure in his helmet, like a trip hammer down comes the weight of the sea and crushes him as flat as any blown-out tire.

Précis Writing. — A précis (pronounced pray-see) is the substance of one or more paragraphs. It means, literally, a statement that has been cut or pruned down. It is much like a summary. A précis is usually about one third as long as the original article; it gives the main ideas, omitting unimportant details.

You are frequently called on for an oral précis. If you go to a play or a motion picture, some one may ask you on your return, "What was the play about?" You are not expected to give every detail of the play. That would tire your listeners. Sometimes you at-

tempt to tell a friend about a book that you have been reading. In each case, you give the main ideas.

When you study your history or science lesson, you make a mental précis as you read. When a man reads a business letter, he usually makes a mental précis before

Boy Scouts Learning about a Topographical Map

When we wish to learn about something new, we depend on explanation.

he begins dictating a reply. Getting the substance of a passage makes you think clearly and accurately.

EXERCISE

E. Make a précis of the following paragraphs. Revise the précis until you think you have the essential ideas. Compare your work with that of others in the class. Is there a difference of opinion as to which are the most important ideas in the paragraphs?

As I have said, I spent some part of every year at the farm until I was twelve or thirteen years old. The life which I led there with my cousins was full of charm, and so is the memory of it yet. I can see the blue clusters of wild grapes hanging among the foliage of the saplings, and I remember the taste of them and the smell. I know how the wild blackberries looked, and how they tasted, and the same with the pawpaws, the hazelnuts, and the persimmons; and I can feel the thumping rain, upon my head, of hickory nuts and walnuts when we were out in the frosty dawn to scramble for them with the pigs, and the gusts of wind loosed them and sent them down. I know the stain of blackberries, and how pretty it is, and I know the stain of walnut hulls, and how little it minds soap and water, also what grudged experience it had of either of them. I know the taste of maple sap, and when to gather it, and how to arrange the troughs and the delivery tubes, and how to boil down the juice, and how to hook the sugar after it is made, also how much better hooked sugar tastes than any that is honestly come by, let bigots say what they will.

I know how a prize watermelon looks when it is sunning its fat rotundity among pumpkin vines and "simblins"[1]; I know how to tell when it is ripe without "plugging" it; I know how inviting it looks when it is cooling itself in a tub of water under the bed, waiting; I know how it looks when it lies on the table in the sheltered great floor space between house and kitchen, and the children gathered for the sacrifice and their mouths watering; I know the crackling sound it makes when the carving knife enters its end, and I can see the split fly along the front of the blade as the knife cleaves its way to the other end; I can see its halves fall apart and display the rich red meat and the black seeds, and the heart standing up, a luxury fit for the elect; I know how a boy looks behind a yard-long slice of that melon, and I know how he feels; for I have been there. I know the taste of the watermelon which has been honestly come by, and I know the taste of the water-

[1] A kind of small squash.

melon which has been acquired by art. Both taste good, but the experienced know which tastes the better.

I know the look of green apples and peaches and pears on the trees, and I know how entertaining they are when they are inside of a person. I know how ripe ones look when they are piled in pyramids under the trees, and how pretty they are and how vivid their colors. I know how a frozen apple looks, in a barrel down cellar in the wintertime, and how hard it is to bite, and how the frost makes the teeth ache, and yet how good it is, notwithstanding. I know the disposition of elderly people to select the specked apples for the children, and I once knew ways to beat the game. I know the look of an apple that is roasting and sizzling on a hearth on a winter's evening, and I know the comfort that comes of eating it hot, along with some sugar and a drench of cream. I know the delicate art and mystery of so cracking hickory nuts and walnuts on a flatiron with a hammer that the kernels will be delivered whole, and I know how the nuts, taken in conjunction with winter apples, cider, and doughnuts, make old people's old tales and old jokes sound fresh and crisp and enchanting, and juggle an evening away before you know what went with the time.

I know the look of Uncle Dan'l's kitchen as it was on the privileged nights when I was a child, and I can see the white and black children grouped on the hearth, with the firelight playing on their faces and the shadows flickering upon the walls, clear back toward the cavernous gloom of the rear, and I can hear Uncle Dan'l telling the immortal tales which Uncle Remus Harris was to gather into his book and charm the world with, by and by; and I can feel again the creepy joy which quivered through me when the time for the ghost story was reached — and the sense of regret, too, which came over me, for it was always the last story of the evening and there was nothing between it and unwelcome bed.[1]

---

[1] Reprinted from *Boyhood on a Missouri Farm* by Mark Twain. Harper & Brothers, publishers. Copyrighted, 1924, by Clara Gabrilowitsch.

Written Reports. — Another kind of explanation is reports. Sometimes it is necessary to write a report so that it may be used later for reference. In your school activities, you have occasion to make use of at least two kinds of reports. In your study of history, for example, you may read widely on a given topic and

Ewing Galloway

A City Editor Gives an Assignment to a Reporter

A reporter must be accurate in getting information and skillful in writing it.

give the substance of your reading to your class. Such a report requires accuracy in getting information and skill in arranging the presentation of it to the class.

Another kind of report requires that you make an investigation and report the result of your findings with a recommendation for action. For example, your class may wish to buy a bulletin board for your classroom. It appoints a committee to investigate and

report on the price, and the time when it can be delivered. It also expects the committee to recommend specifically what the class should do about the matter.

EXERCISES

Substitute for each of the following exercises a report that you have occasion to make, if it is possible.

F. Your school paper consists now of two pages. You wish to double the size of the paper. Get an estimate from the printer on the increased cost and make a report to the newspaper staff.

G. Your class in social science is interested in the relation of polar explorations to predictions about the weather. Use the *Reader's Guide* to find articles on the subject and report to your class the results of your investigations. (See page 212.)

H. Your uncle has promised you a new tennis racket, if you will find out the best make and the cost. Get the information and write a letter making a report.

Minutes of a Meeting. — You are acquainted with another form of report, minutes of a meeting. They are a detailed statement of action taken by a club or an organization, written by the secretary. (See page 485, for a discussion of parliamentary procedure.) The secretary does not make a record of discussion but only of motions carried or lost.

Following is an example of the minutes of a Poetry Club in one school:

The Poetry Club met Wednesday afternoon, December 11, 1929, in the club rooms in the Annex, at half past two o'clock, Mary Brannigan presiding. Twenty-seven of the thirty members were present.

The club approved the report of the committee appointed to recommend new books of poetry to be bought by the club

and authorized the treasurer to buy the books and place them on the reserve shelf of the library.

The subject of discussion for the afternoon was the poetry of A. A. Milne. Katherine Hayden read selections from his work. Mary Ryan exhibited recent new books of Milne. Arthur Bates gave a short account of the life and work of the author. Miss Hughes, faculty adviser, sketched briefly some of the plays written by Milne and was followed by James Wylie who named some of Milne's English contemporaries.

The club decided to arrange a program of Christmas poetry and song for the next meeting, with Miriam Struthers as leader.

The club adjourned at half past three o'clock.

Mary Stone, President
Margaret Priest, Secretary

December 18th, 1929

EXERCISES

I. Write the minutes of a recent meeting of a club of which you are a member.

J. Keep the minutes of your English class for a week. Many classes find that the reading of the minutes of the preceding day is a good way to review the work.

Book Reports. — Perhaps the days when you and your classmates give reports on home reading are the ones you remember most vividly. Exploring Book-Land has the fascination of actual experience. Occasionally, you write your book report, because you wish to set down carefully exactly what you think of a book. The literary editor of your school newspaper is always on the alert for good book reviews. You may find that if you take the trouble to write an occasional book review, you will become critical of books; you will apply your standards in judging books. Then if you compare your reading program with that of six months ago,

you will probably find that you have improved in taste and judgment.

Following is a book review that conveys in three paragraphs the spirit and purpose of the book:

THE LOG OF BOB BARTLETT[1]

Captain Bob Bartlett is back! Since last February he has been away on a trip of 22,000 miles in the Siberian Arctic. Does he want a rest? This is his plan: to get a ship shaped like a saucer, powered with Diesel engines, and take her up to the Polar Basin. Just before he reaches there, he wants to drop most of the crew at some point like Nome, keeping aboard only about eight eager young tenderfeet. Then they will get the vessel into the ice that is floating around the Pole and let her freeze in. And they would stay up there, drifting, for three or four years.

While Captain Bob and his young scientists studied the scientific aspects of the polar region, the drift would be taking them into the Atlantic, on the other side of the American continent. All the while they would be garnering data on how a compass behaves in that region, watching storms start, finding out the secret of the aurora, plotting the depths of the Polar Basin, getting invaluable information for the agricultural world from the starting place of storms.

Such indefatigable energy and vital plans are what marked Captain Bob when he was Peary's skipper. He describes his adventurous life in *The Log of Bob Bartlett.*

EXERCISE

K. Write a report on a book that you have read recently Try to give an idea of the contents without going into details. Your review should let your reader know the impression the book made on you.

Written Announcements. — A written announcement should include the essential facts briefly stated,

[1] Reprinted from *Current Literature,* May 13, 1929.

yet be full enough to arouse interest in the subject of the announcement. (See page 124.) You probably have occasion to write announcements for the bulletin board or for your school newspaper. There is frequent occasion in business to send out printed announcements. Occasionally social announcements are made;

Ewing Galloway

THE BULLETIN BOARD IN A PUBLIC LIBRARY

A written announcement should be brief, yet full enough to arouse interest in its subject.

they are usually engraved and should follow the prescribed social forms which an engraver or a book of etiquette can supply.

Following is an announcement in the school newspaper, *The Round Table,* of the final December meeting of the Poetry Club:

The Poetry Club will give a program of Old English Christmas ballads, some to be sung and some recited, at the Ninth

Year Assembly, Wednesday morning, December 18, at half past ten o'clock. The president of the club will preside.

Ethel Hill, Secretary

Dec. 16, 1929

EXERCISES

L. Write an announcement for the bulletin board or your school newspaper of the meeting of a club of which you are a member. Give the time, place, and purpose of the meeting.

M. Write an announcement for your home room bulletin board, calling a meeting of a committee of which you are chairman.

Formal Invitations. — Formal invitations follow a fixed form. They begin with the signature of the person or persons writing and usually use pronouns of the third person, not the first and second.

Following is an illustration of the way an announcement may be converted into an invitation:

The Poetry Club of Walton School cordially invites all ninth grade pupils to an assembly on Wednesday morning, December the eighteenth, at half past ten o'clock.

Walton High School
December the sixteenth

The preceding invitation would be more effective if the various items were spaced:

The Poetry Club of Walton High School
cordially invites
all ninth year pupils
to
an Assembly
in the Auditorium
Wednesday morning
December the eighteenth
at half past ten o'clock

Walton High School
December the sixteenth

The following are forms of the personal invitation:

Miss Dorothy Sears requests the pleasure of ————'s (name to be inserted) company at her birthday party on Wednesday, December the eighteenth, at eight o'clock.

22 Maple Avenue
December the tenth

Miss Dorothy Sears cordially invites you to her birthday party on Wednesday, December the eighteenth, at eight o'clock.

22 Maple Avenue
December the tenth

EXERCISES

N. Write a formal invitation, inviting a class to a meeting of one of your English classes.

O. Write a formal invitation to the pupils in another school, inviting them to a play to be given in your school.

P. Write a formal invitation to your friends, inviting them to your birthday party, or to any other social occasion.

Written Description. — Description and explanation are alike in some respects. Both try to help the reader see what he has not before seen clearly. Explanation often informs the reader how to do something that he has not done before. Description contents itself with trying to make the reader see an object as clearly as the writer himself sees it. If a description is successful, the reader sees with the eyes of the writer.

A good description leaves out what can be taken for granted and mentions those points that make an object different from all other objects. Good description depends on the writer's having keen powers of observation and the ability to select only what is essential.

Good description depends, too, on the writer's transmitting his feeling about the object as well as his thought. The writer should convey his personal interest

Ewing Galloway

HIGH SCHOOL BOYS LEARNING TO SURVEY

Explanation often informs the reader how to do something that he has not done before.

in the object described. Description resembles painting. There should be a foreground, a background, lights and shadows, emphasis on some one aspect of the scene, with all other details obscured. All good description seeks to convey a definite impression.

Description is most frequently found in narratives and explanations. Writers and speakers use description to present the setting of a story or to introduce the characters; or they use description to make one

acquainted with objects mentioned in explanations. Description is usually found in other kinds of writing, though sometimes it occurs alone.

The Colorado Association

ENOS MILL'S HOMESTEAD CABIN IN TAHOSA VALLEY

Description resembles painting in that there are a foreground, a background, emphasis, and impression.

EXERCISES

Q. Following are examples of descriptions. Note how specific and definite the words are; the reader can easily see the pictures in the "mind's eye." Select the most vivid words and phrases. (See page 334.)

1. The room was quite empty except for the bright sunshine pouring in through the small-paned windows. Elizabeth Ann stretched and yawned and looked about her. What funny wall-paper it was — so old-fashioned looking! The picture was of a blue river and a brown mill, with green willow-trees over it, and a man with sacks on his horse's back in

front of the mill. This picture was repeated a great many times, all over the paper; and in the corner, where it hadn't come out even, they had had to cut it right down to the middle of the horse. It was very curious-looking.

2. Elizabeth Ann was very fond of milk and she made a very good breakfast as she sat looking about the low-ceilinged room. It was unlike any room she had ever seen.

The Colorado Association

A Painter's Method of Description

All good description seeks to convey a definite impression.

It was, of course, the kitchen, and yet it didn't seem possible that the same word could be applied to that room and the small, dark cubby-hole which had been Grace's asthmatical kingdom. This room was very long and narrow, and all along one side were windows with white, ruffled curtains drawn back at the sides, and with small, shining panes of glass, through which the sun poured a flood of golden light on a long shelf of potted plants that took the place of a window-sill.

The shelf was covered with shining white oilcloth; the pots were of clean reddish brown, the sturdy, stocky plants of bright green with clear red-and-white flowers. Elizabeth Ann's eyes wandered all over the kitchen from the low white ceiling to the clean, bare wooden floor, but they always came back to those sunny windows. Once, back in the big brick school-building, as she had sat drooping her thin shoulders over her desk, some sort of procession had gone by with a brass band playing a lively air. For some queer reason, every time she now glanced at that sheet of sunlight and the bright flowers she had a little of the same thrill which had straightened her back and gone up and down her spine while the band was playing.[1]

3. Following is a description of Thackeray by John Lothrop Motley:

He has the appearance of a colossal infant; smooth, white, shiny ringlety hair, flaxen, alas, with advancing years, a roundish face, with a little dab of a nose upon which it is a perpetual wonder how he keeps his spectacles, a sweet but rather piping voice, with something of the childish treble about it, and a very tall slightly stooping figure — such are the characteristics of the great novelist.

4. Following is a passage of description in a letter written by Alan Seeger, an American poet who was killed in action in the World War. Note that a good writer uses words that appeal to the senses, especially to the eye and the ear, and that he never fails to convey to the reader the impression the whole makes on him. This impression of the whole is closely related to the idea of unity, a characteristic of all good writing.

I am sitting now under a giant pear tree on a green slope outside the town, enjoying the most beautiful landscape as it fades away gradually in the dying daylight. Wide lowlands stretch away — fields of richest green, cultivated acres, hamlets, groves — bounded toward the southeast by the "many-folded mountains" of Switzerland that rise, crest after crest,

[1] From *Understood Betsy* by Dorothy Canfield Fisher. Published by Henry Holt and Company.

Ewing Galloway

COTTON BOUND FOR EUROPE

In describing, select details that give your reader a clear-cut picture.

each one more faint, toward the far clouds pink in the sunset. The boom of the cannon can be heard, more distant now, in Alsace.[1] Two captive balloons are up along the line of the front. An aeroplane returns toward Belfort from a reconnaissance [2] beyond the lines. A *convoi* [3] of motor lorries raises the dust along the white road eastward. Automobiles dash back and forth. Exquisite peaceful summer evening. The green on forest and field has not begun to be browned yet, but already in the evenings the chill of Autumn is beginning to be felt. Moments of peace, sweet melancholy, resignation, self-content. In the village a chorus of soldiers singing the Brabançonne. Anniversary of the German entrance into Brussels. A year ago I left Bruges for Paris to enlist.[4]

5. The following description is from a narrative of a personal experience and shows the part description plays in narrative writing:

On that first day in the Swamp we zigzagged through narrow channels and across wide stretches of marsh, my guide following secret marks and ranges hidden from my eyes. Sometimes he would seem lost as he poled the boat through narrow passages between close-set tree trunks, but always he came out into some waterway that led northward, until at last, toward the end of the afternoon, we reached a clump of tall trees surrounded by an apparently impenetrable tangle of bamboo and muscadine.[5] Circling a single enormous cypress, Chuckie flipped his little craft into a tiny, hidden channel, just about the width of the boat, whose entrance was entirely masked by overhanging boughs.[6]

R. Find a passage of picture-making details in some story that you have read recently.

---

[1] A province in France.

[2] rĕ-kŏn'ĭ-săns: preliminary survey.

[3] A group attending for defense.

[4] Reprinted from *Letters and Diary of Alan Seeger*. Charles Scribner's Sons, publishers.

[5] A kind of grape.

[6] From *Secret Island* by Samuel Scoville, Jr. in *The Forum*, April, 1929.

S. Write a brief description of a place that you see every day. Revise your work, substituting concrete words for general or vague expressions.

T. Write a description of a person, giving the impression he (or she) makes on you.

REVIEW EXERCISE

U. After you have completed the work of the chapter, discuss it with your classmates. Organize your discussion around the topics listed in the table of contents, or make an outline of your own.

CHAPTER VII

STORY WRITING

THERE is magic in the phrase, "Once upon a time." We never outgrow our interest in a good story, whether it be a true story or the creation of the imagination. Novels, short-stories, news stories, biographies, and accounts of travel, exploration, and discovery constitute a body of reading that appeals to every one. The attempt to write a story often increases one's appreciation of the art of story-telling and story writing.

Kinds of Stories. — What kinds of story writing constitute a part of your program of activities? Can you add to the following list?

1. News articles for the school newspaper
2. Stories and letters about personal experiences
3. Original short-stories

You have already learned the characteristics of story-telling. (See page 56.) Story writing possesses similar characteristics and a few additional ones.

The News Article. — The news article reverses the usual order of procedure and places the climax, the most important point to which all other incidents lead, in the opening paragraph. The succeeding paragraphs give additional and less important details. If the article is very long, you may find the beginning on one

page and the end of the article on another page of the newspaper.

Following is a news article that illustrates the order in which the material is presented. Note that the

Ewing Galloway

AN ELEPHANT IN BURMA BALANCING A TEAK LOG

Stories of travel appeal to every one.

main idea is presented in the opening sentence and that interesting but minor details come at the end of the article. In the news article the climax comes first, not at the end. Identify in the article the six essentials of a story:

Who? What? When? Where? Why? How?

NEW YORKERS POCKET[1] $6,000,000 IN NEW BILLS

LONG LINES AT BANKS EXCHANGE NOTES, SUDDENLY GROWN UGLY, FOR CRISP, SMALLER ONES

BOY FIRST IN RESERVE BANK

The new small-size national currency went into general circulation yesterday, and by the time the banks had closed last night New Yorkers had some $6,000,000 of the neat, crisp paper, approximately two-thirds as big as the old, in pockets, wallets, vaults, and cash registers.

Curious citizens stormed the downtown banks early in the morning for the new bills, presenting a good-tempered imitation of panic scenes. The "run on the banks" began as soon as their doors opened, and continued all day. Clerks, runners, stenographers, brokers, and the casually curious paraded before the paying windows, passed in their limp, crumpled, old-fashioned bills which had suddenly grown ugly, and came away with the new.

An urchin of some seven years had the distinction, so far as is known, of being the first individual in New York of what is known as the general public to get new money for old. Considerably before the opening of business he appeared at the Federal Reserve Bank of New York at Liberty and Nassau Streets. In his fist he clutched a worn old one-dollar bill.

Guards on duty at the portals of that most august bourse of the city noticed the boy waiting on the steps. When the doors were thrown open, he raced to a teller's window, the first in the line. The teller could see only a small fist, clutching a dirty bill and reaching up to the counter. It was still several minutes before 9 o'clock.

[1] Reprinted from the New York *Times*.

Officers pointed the child out to George L. Harrison, governor of the bank, and Mr. Harrison instructed the teller to commit a minor violation of the banking code by issuing a new bill for the child's old one a fraction of a minute before the opening time. At half a minute before 9 o'clock the boy danced away with a crisp new note. He departed as he came, in perfect anonymity.

While long queues sought the bills in the downtown district, merchants who deal in leather goods, in cash drawers, and bank fixtures, were doing a business which some of them described as "tremendous." New size wallets, bill-folds, "tite-wads," pocket books and other money-carrying apparatus were already on the market and met with a huge demand.

Retailers of all descriptions, exclusive uptown haberdashers and department stores, little counters and novelty shops in the business district, were ready for the rush. They displayed trim wallets and purses designed to carry the new currency. Others showed bill-folds made to contain both the new and the old money. These were being offered with the reminder that the large size currency would probably be in circulation for a year or more before the new money is printed in large enough quantities to replace it.

Passengers on the Twentieth Century Limited yesterday received new bills in change from waiters in the dining cars. Most of the notes given out were of the one and five-dollar denominations.

EXERCISES

A. Select a news article in your daily newspaper. What is the opening sentence? What minor details are mentioned after the climax is given? On what page do you find the conclusion of the article?

B. Write a news article for your school newspaper. Select for your topic a recent event in school. Write two headlines for the article, mentioning the chief event in the first and a less important, related incident in the second.

The Story of Personal Experience. — In the written as well as in the oral story of personal experience the events or incidents are recorded in the order in which they occur; that is, they follow a chronological order. Sometimes there is a climax, or point of chief interest, which the reader approaches with a feeling of increasing suspense. Often there is no climax; the events are on the same level.

It is necessary, in telling the stories of personal experiences, to exclude whatever will mar the unity of the story. It is a temptation to bring in details that have no bearing on the story. Some story writers and story tellers have difficulty in leaving out parenthetical remarks.

EXERCISES

C. Following is a story of a personal experience. What is the writer's point of view? (See page 47.) How does he make use of conversation? Prove that his story is well organized.

A GRANDSTAND SEAT IN THE SKY [1]

By Howard Mingos

"I don't know whether we can make it or not," said the pilot. "There's a forty-mile-an-hour wind up aloft, and we're going straight in the teeth of it. Maybe we'll have to turn back."

We were in the pilot's seat of America's largest bombing plane, grandstand seats with nothing between us and the show but air, of which there was a plenty.

Captain Roy N. Francis, one of the best-known American pilots, had cautioned me against sticking out my arm or hand, because of the nine-foot propeller whirling alongside of me, and its tips fanned my elbow just two thousand times a minute

[1] From *Motor Life*, New York City.

The Colorado Association

A Ski Tumble

Sometimes there is a climax or point of chief interest.

as I huddled in the seat with Francis to afford him more room.

You understand I wanted to make myself as small as possible, so that he might have more space in which to operate the controls. I had every reason to believe they required minute attention if we were to remain rebounding about the skies from wind pocket to wind pocket five thousand feet above the flying field. I had forgotten our objective, which was Manhattan — the dreams of fifteen years about to be realized.

I particularly wanted to be ricocheting from the crest of one air wave to another. It was the choice of alternatives, I concluded, for below us the crazy-quilted landscape of Long Island appeared to be anything but a soft place for landing. And there was a barn directly under us for several minutes — the same barn. I know it was a barn because it had a fence around it; otherwise it might have been a dog's kennel — a lone dog's kennel at that — so tiny was it from our viewpoint.

Francis had pointed at me among four other prospective passengers standing about the great plane while they tuned up the motors.

"You there, little fellow, get in here beside me!"

I had shinnied up the stepladder and crawled in beside him, flattered at the distinction — the others took their places in other cockpits free from controls and instruments — and then I understood the reason for his choice.

Our flying suits were lined with fur, and bulky. The cockpit was narrow at best, and Francis is not a small man. So I huddled as far as possible at the side of the flyer's seat, my side of it. And then: "Keep your paws in, if you don't want them taken off with that propeller," he had shouted into my ear. "Sit tight!"

I sat tight. No shrimp ever had so many wrinkles as I. I pulled my hand in a fraction of an inch, braced my legs against nothing in particular, while my back assumed the characteristics of a concertina, closed.

He had thrown back the throttle. There was a blast and a roar. I had the same lonesome feeling in the pit of my

stomach that had seized me when I first took the express elevator in the Woolworth Building.

I stole a sidelong glance at Francis from behind the heavy goggles which some friendly stranger had fitted over my helmet. Francis was not looking at me.

Instead of watching and appraising me, as I had thought, he was half turned round, gazing back along the fuselage, or body, of our craft, for what reason I do not know.

I turned in my seat and looked back at the tail. Not seeing anything unusual, I sat back again. And there was Francis with his head thrown back, gazing at the sky. His hands and feet were not touching the controls.

Every time we struck an air pocket I shuddered. For ten minutes, minutes which seemed hours, I huddled and shrank and shuddered. That was about all there appeared to be in the flight for me — huddles, shrinks, and shudders.

That dog kennel of a barn gave me much to think about. The wind was dead against us. Our speedometer registered ninety miles an hour — and the wind pushing us back at the rate of forty miles left us fifty miles an hour speed. It seemed like fifty feet to me, until I saw off in the distance ahead the silvery haze that hangs over New York like a mantle of mist. A moment later we made out Long Island Sound, laid out with all its little bays and harbors just like a pattern of white paper fallen on the extreme edge of a Persian carpet. There were a few specks on it, and from them wisps of smoke drifted up, many times smaller than pipe smoke.

Bump! A slight jar. I looked at Francis. He was gazing ahead unconcernedly.

Air pockets. We had dropped twenty feet on two separate occasions within the space of a moment. Great!

The machine was still intact. Good old machine! Nice old craft! . . . I felt like patting it on the nose and stroking its sleek fabric back — that is, if it remained constant. If ever I craved constancy in anything, it was then.

Suddenly I relaxed. A feeling of delightful content surged through me. Approaching New York. Above the haze, out of all the hustle and bustle of the human maelstrom. That

look of absolute futility I had seen on the faces in the subway, on the streets, in the early hours of morning — these receded from memory. Life was good, after all. It was a wonderful thing if you viewed it correctly. And this was the way to view it. As far as we could see, the Bronx stretched away, monotonously, endlessly. Straight down I made out a Sound steamer. Hell Gate Bridge, a tiny thing like the toys in shop windows.

But the Bronx got me. I had heard much of the Bronx and once or twice had visited the Zoo. But I never conceived the Bronx as a few bushels of building blocks thrown down on a wide green lawn and tumbled about promiscuously.

And there was the Harlem River — and Harlem. I looked for the homes of the cliff dwellers. They were not there. The scenery was as flat as the side of a house.

Veering slightly to the left, a mere touch from Francis of the auto wheel in front of him, and we were speeding over the upper East Side. Now I knew, or thought I knew, the millions who reside there, more or less in a state of perpetual congestion. I had often pondered as to where these millions hung their wash. To-day I learned. Arranged in crisscross rows, compactly and without wasting an inch of space, that I could see, the roofs of the East Side were literally covered, literally littered, with clothes of a sameness that made of whole blocks or squares an awning.

We dropped lower. We saw between the lines of garments, as we gazed straight downward, a bed, another bed, then a cot, more beds, a chair or two, now and then a bit of green I took to be plants, occasionally a bit of carpet on the roof — and babies. As far as we could see to the left it was the same — roofs and clothes and babies, divided into squares like cuts of frosted cake.

We struck Fifth Avenue at 110th Street. To our right was Central Park. And it was not so large as the palm of one's hand. In fact it might have been a bare spot from which a few building blocks had been lifted, evenly and without disturbing the sharply outlined sides and corners.

There was nothing to be seen of the beautiful drives. The

wonderful trees were as clumps of sagebrush, the gathering spots mere splotches of gray in a patch of moldy green. The lakes and the reservoir were as bits of broken glass with jagged edges and no reason on earth for their being there.

Below us we did make out a few of the taller buildings, but it required an effort and a prior knowledge of their location. Fifth Avenue, over which we were traveling at ninety miles an hour as we tacked across the pathway of the wind and sped southward, was like any other street from that height. One could never recognize it as Fifth Avenue, though in front of the Public Library the limousines forming two thin lines like black threads helped identify it.

The Metropolitan tower was passed far more quickly than it requires in the telling. I looked ahead to see the wonderful skyline down toward the Battery with its galaxy of skyscrapers. It was not there. Back over my shoulder I saw 42nd Street and Broadway. Strange to relate, the great buildings on that side of town stood up in bold relief.

We could now take in both the North and East rivers and all of New York Bay at a single glance. A mile above them, and we were following Broadway to Battery Park. We recognized the Woolworth tower. But the Statue of Liberty was far more prominent, standing alone and distinguished, ready to meet all comers.

The Woolworth Building was a disappointment. I had thought to see it at its best, gaze at it from all angles; but I became far more interested in the piers that curbed our little island of Manhattan, the ferryboats that plied like toy ships, leaving scarcely a wake that we could see.

After straining my eyes I decided that the tiny specks at certain spots in the park where there were no trees must of a surety be human beings. But they were specks.

At this juncture all of us received a shock. The plane, headed against the stiff west wind again, bumped into it, head first, and then keeled halfway over. Try tipping up on one runner of a rocking chair; try balancing yourself as you go whizzing through space. I realized then that if one were placed in a rocking chair in the tonneau of a motor car and the

car rounded a corner at thirty or forty-five miles an hour, one might derive the same sensation.

Our bodies were tugging at the life belts that held us firmly in our seats. Every muscle in my body was taut. I held my breath. Would we turn over? Would something snap and send us down? I looked to see where we would fall. We would have fallen a sheer 5000 feet, directly on the Woolworth tower, the entire building of which was little more than a toy. But we did not fall.

The wind was better to us now, being in the rear. Yet we did not appear to be making more speed. We drifted along, apparently. A moment later we were over green fields again. Far ahead I saw a Long Island train, doubtless moving. My gaze wandered momentarily. I looked for the train. It was gone. I looked back. It was in our rear, and still coming in our direction.

It seemed but a matter of a few breaths of piercingly cold air before we were circling Hazlehurst Field. A brief glide and we were coasting on the ground toward the exact spot we had left. I looked at the watch again.

We had traveled from New York to the field, a distance of twenty-two miles, at the rate of two miles and a half a minute. And my picture of Greater New York was that of a beautiful toy, a diamond sunburst glittering in a setting of purple and gold, a city full of windowpanes and skylights that throw back the rays of the sun — but a toy nevertheless, for verily I had beheld a city and had taken it in the palm of my hand, gazed at it in wonder a moment, and had then put it back again.

D. The following selection is an account of an incident. Note how skillfully the writer makes use of description, although the writing is narrative. (See page 55.)

PILOTING ON THE MISSISSIPPI [1]

When I was a boy, there was but one permanent ambition among my comrades in our village on the west bank of the

[1] From *Life on the Mississippi* by Samuel Langhorne Clemens. Harper & Brothers, publishers.

Mississippi River. That was to be steamboatman. We had transient ambitions of other sorts, but they were only transient. When a circus came and went, it left us all burning to become clowns; the first negro minstrel show that ever came to our section left us all suffering to try that kind of life; now and then we had a hope that, if we lived and were good, God would permit us to be pirates. This ambition faded out, each in its turn; but the ambition to be a steamboatman always remained.

Once a day a cheap, gaudy packet arrived upward from St. Louis, and another downward from Keokuk. Before these events, the day was glorious with expectancy; after them, the day was a dead and empty thing. Not only the boys, but the whole village, felt this. After all these years I can picture that old time to myself now, just as it was then: The white town drowsing in the sunshine of a summer's morning; the streets empty, or pretty nearly so; one or two clerks sitting in front of the Water Street stores, with their splint-bottomed chairs tilted back against the walls, chins on breasts, hats slouched over their faces, asleep — with shingle-shavings enough around to show what broke them down; a sow and a litter of pigs loafing along the sidewalk, doing a good business in watermelon rinds and seeds; two or three lonely little freight piles scattered about the "levee"; a pile of "skids" on the slope of the stone-paved wharf; two or three wood flats at the head of the wharf, but nobody to listen to the peaceful lapping of the wavelets against them; the great Mississippi, the majestic, the magnificent Mississippi, rolling its mile-wide tide along, shining in the sun; the dense forest away on the other side; the "point" above the town, the "point" below, bounding the river-glimpse and turning it into a sort of sea, and withal a very still and brilliant and lonely one.

Presently a film of dark smoke appears above one of those remote "points"; instantly a negro drayman, famous for his quick eye and prodigious voice, lifts up the cry, "S-t-e-a-m-boat a-comin'!" and the scene changes! The clerks wake up, a furious clatter of drays follows, every house and store pours out a human contribution, and all in a twinkling the dead

town is alive and moving. Drays, carts, men, boys, all go hurrying from many quarters to a common center, the wharf. Assembled there, the people fasten their eyes upon the coming boat as upon a wonder they are seeing for the first time.

And the boat is rather a handsome sight, too. She is long and sharp and trim and pretty; she has two tall, fancy-topped chimneys, with a gilded device of some kind swung between them; a pilot-house, all glass and "gingerbread," perched on top of the "Texas" deck behind them; the paddle-boxes are gorgeous with a picture or with gilded rays above the boat's name; the boiler deck, the hurricane deck, and the "Texas" deck are fenced and ornamented with clean white railings; there is a flag gallantly flying from the jack staff; the furnace doors open and the fires glaring bravely; the upper decks are black with passengers; the captain stands by the big bell, calm, imposing, the envy of all; great volumes of the blackest smoke are rolling and tumbling out of the chimneys — a husbanded grandeur created with a bit of pitch pine just before arriving at a town; the crew is grouped on the forecastle; the broad stage is run far out over the port bow, and an envied deckhand stands picturesquely on the end of it with a coil of rope in his hand; the pent steam is screaming through the gauge-cocks; the captain lifts his hand, a bell rings, the wheels stop, then they turn back, churning the water to foam, and the steamer is at rest.

Then such a scramble as there is to get aboard, and to get ashore, and to take in freight and to discharge freight, all at once and the same time; and such a yelling and cursing as the mates facilitate it all with! Ten minutes later the steamer is under way again, with no flag on the jack staff and no black smoke issuing from the chimneys. After ten more minutes the town is dead again.

Letter about a Personal Experience. — Letters are frequently written about personal experiences. We like to share our experiences with those who are interested in us. The following letter sounds very much like the

story the author would have told had he been face to face with his correspondent. The letter is lively and enthusiastic and even dramatic.

EXERCISES

E. Select the details that make the following letter [1] resemble lively conversation.

December 18, 1917.

Dear, dear Nana,

As a true grandmother you're saying now and then, "Oh I'd like to know just what he *is* doing!" And then you blame the censor, poor man, and afterward you blame the Kaiser and then the whole worldly system of things that so veil the exact and every movement of little Jack — how he washes his teeth or whether he does at all.

Well, I get up in the morning by moonlight. We never wash. After roll-call I immediately race to get first in the breakfast-line, and usually find fifty or so ahead of me. Before breakfast is over I must race back, climb up into my bunk, and turn into chamber-maid. As the last blanket is folded, I jump down from my bunk, into my flying-clothes, and out to formation, with the moon still shining and the winter night in full blast. Then I march to the field of my class, where we build a fire in a tent and sleep until smoked out; by that time our teacher and the planes will almost have arrived; that is, we'll have only another half-hour to wait.

The morning passes between stamping our feet in the snow and flying through it up in the air. The flying is wonderful when you don't have too much of it; so I'm enjoying it immensely just now. Everything becomes white — the snowy ground and roofs, the sky, the silver-painted machine. Here and there tints of rosy clouds or veils of violet or amber gently spread their warming glow across the vast white world you fly through. It is much prettier than summer flying. Things are quieter and more serene, whiter and more saintly.

[1] From *A Poet of the Air* by Jack Wright. Reprinted by permission of John S. Wise, Jr.

Flying appears, also, when everything is white, more in its natural aspect — that of everything being a sea through which you swim as serpentine as a fish, or a sky through which you sail and dive. No earth and wheeled vehicles seem to exist.

Ewing Galloway

GARDENING IS HIS HOBBY

By means of letters we share our experiences with those who are interested in us.

Well, then we march back again and equally again do we race for grub, wash our dishes, and go out for a class in motors or archeology or how to make chocolates. Then about the time you are telling Tee to stop clawing your dress while you serve tea, I am entering that famous rendezvous for all the camp, where, after work-hours, we gather (or push, rather) to the Red Cross counter to buy tea and sandwiches and spread all the last rumors of the camp, of how the Germans have nearly taken Paris, or the opposite.

If I have any extra time I use it most valuably in washing. If not, I don't wash; perfectly natural, perfectly simple. After dinner either I go to the Y.M.C.A., to hear that the band has fallen sick, or else I roll into bed as fast as I can arrange the blankets.

So you see your Jacky tumbles from here to here throughout the day, and at last back to bed for a night of beloved rest and dreams of home — happy Christmas visions, and silent thanks for the little comforts, such as the sweater and mitts, that are sent from "back there."

Merry Christmas!

Jack

F. Write the story of one of your experiences. Revise it and test it to see if it illustrates the essential characteristics of a story of personal experience.

The Short-story. — The short-story is another form of story writing. It is very formal; it follows a definite pattern. No doubt you have read many short-stories and have made the acquaintance of some of the great short-story writers. Among them are Edgar Allan Poe, Rudyard Kipling, Robert Louis Stevenson, Guy de Maupassant, and others; perhaps you can add to the list.

Characteristics of the Short-story. — A short-story usually possesses the following characteristics:

1. It has one central idea, or theme. This can be expressed in one sentence.
2. It is short; it can be read in a short time, from a half hour to two hours.
3. It produces a distinct effect on the reader. He should feel horror, or pity, or terror, or humor, or some other emotion.
4. It has unity; that is, it produces one distinct impression.
5. It presents a struggle between two forces. The struggle may be mental, or moral, or physical.
6. The incidents lead steadily to a climax of action.
7. The incidents are arranged in a design called the plot, which can be told in one paragraph.
8. The story has a setting of time and place.
9. It has a few well-defined characters.
10. The events of the story occur in one place or in places so close together that the characters can go from one to the other in the limited time in which the incidents of the story occur.

EXERCISES

G. Test *Silver Wings* to see if it illustrates the ten characteristics of the short story.

SILVER WINGS [1]

By Raoul Fauconnier Whitfield

He was no longer Cadet Barry Lewis. Sam Browne belt, gold shoulder bars — and silver wings! He had dreamed of the day when he would wear them — these silver wings. They symbolized hours of desperate mental effort, minutes of skill and work in the air. Ground work and air work, application and courage — all had contributed to this hour. He was no longer a cadet. Lieutenant Barry Lewis — a flying officer! The goal had been attained.

Coming out from the adjutant's office, into the nasty blow of a Texas norther, he had a broad grin on his lean browned face. His eyes sparkled and he walked more erectly than ever. An enlisted man, a member of the ground crew outfits, snapped up a salute — and Barry returned it with a thrill running through his entire body. His first salute!

His pride was pardonable. He had been through a great deal, had fought many battles with himself before he had been eligible to wear the silver wings on the olive drab of his uniform. There had been times when failure seemed a certainty, success far beyond his reach. It had been a tough battle — all of the way. And he had won.

He reached the corner of the barracks building in which he had been quartered. He would move his few things over to the officers' barracks now. Life would be different. The wings had made a change; the barriers were down now. He was *actually* a flyer!

Suddenly the smile left his face. His eyes met those of Cadet Bert Reade. And Cadet Reade's brown eyes held a peculiar expression, one half of amusement, half of disgust. There was no doubt about the expression — or its meaning.

---

[1] Reprinted from *Boys' Life* by permission of the author.

Lieutenant Barry Lewis pulled up sharply. His own gray eyes bored into those of the other man. A salute was due, and that was what he was waiting to receive. Instead, Cadet Reade laughed. It was a nasty laugh. Then, without a word, leaving Barry standing in the barrack's path, rigid and slightly pale, the cadet turned away, rounded the corner of the long, white building — and was gone.

For several seconds Lieutenant Lewis stood motionless. He had been in Cadet Reade's class in Ground School. He had even coached the other man in gunnery work, in aërial observation work. He had noted the change. Now, because Cadet Reade had been dropped back a few grades, and was consequently outranked by Barry, he had failed to play the game as a soldier should play it. He had refused to recognize Barry as an officer should be recognized.

Barry Lewis relaxed suddenly. His fingers unclenched, his eyes became softer in expression. He liked Bert Reade very much. They had been real pals. But Bert was a cadet — and he was an officer. He had won the right to be an officer. He smiled grimly. When he entered the barracks and the other cadets sprang to their feet, he shouted an almost gay "At ease!"

But twenty minutes later he had reported Cadet Bert Reade for failure to salute an officer. And it was not such a minor infraction of the code, because, as Barry had stated in his report, it had been done deliberately. Colonel Hastings read the report and was puzzled. He sent for Cadet Reade, talked with him. After which he confined the cadet to camp for ten days. For Barry was an officer — and wore the silver wings.

There was considerable talk in the cadet barracks. The cadets could not quite understand the affair. Barry had joked with them, had been the same as ever. The silver wings, the majority of them felt, had not given him a big head. He was a good scout. They told Cadet Reade as much. But he was too bitter to listen to their words. Disappointment had caused him to laugh at his comrade, when he had first seen him wearing the silver wings. He had been ashamed, had

hated himself for that sneering laugh, almost immediately. That was why he had turned away.

But Barry had reported him! That was the thing that hurt. Ten days of camp confinement — because Barry had reported him! It seemed so small. Even smaller than his laugh, and his failure to salute. It bred in Cadet Reade a hatred that he could not down.

Two days later he met Barry on the flying field. He saluted, with cold eyes and an expressionless face. Barry returned his salute in a similar manner. And then Cadet Reade got a little surprise.

"Cadet Reade — you are to go up above for final stunts with me." Barry's tone was like ice. "I'll tell you what I want you to do when we get up above. Lieutenant Mannfret is ill — I am taking his place. Try not to freeze on the controls."

Bert tensed at Barry's last words. They were insulting. With an effort he checked the words which wanted to come from between his lips. He got himself under control, smiled grimly.

"Very well, *sir!*" he said slowly, and moved toward the ship nearest the lieutenant.

As he climbed into the front cockpit, after strapping on his 'chute, there was a bitter smile on his face. Barry Lewis was to give him his final instruction in stunting. *Lieutenant* Barry Lewis was to make the air safe for him — while he practiced making the air safe for himself! Within a week *he* would be an officer, unless something unforeseen occurred — and yet now he must take instructions from the man who had treated him like a child, from the man who had reported him! Because Barry Lewis was wearing the silver wings he had taken advantage —

"Ready, Cadet?" Barry's voice, sounding above the low roar of the Curtiss two-seater's engine, interrupted his thoughts.

"Yes, sir!" he replied, and the two-seater rolled forward, handled finely under the practiced hands of Lieutenant Barry Lewis.

They got into the air, and the ship commenced a slow but steady climb for altitude in which to perform stunts. It was probably to be Cadet Reade's last flight — he should have been slightly excited at the thought. His last flight before getting the wings he had worked so hard to win! But he was not in the least excited. He sat rigidly in the front cockpit — the place of the cadet when an officer was riding with him. There was sullenness within him — and hatred.

"Silver wings!" he muttered to himself as the Curtiss training ship climbed upward. "Taking an instructor's place. Thinks he's about the greatest flyer in the world! Guess he's forgotten all about the time I worked with him all night on rigging and wireless code."

But Cadet Reade was wrong on that point. Lieutenant Barry Lewis, climbing the ship from the rear cockpit, handling the joy stick and rudder with a calm skill, had *not* forgotten that time. He was thinking of it as the Curtiss reached an altitude of three thousand feet. With any other cadet as a student passenger the sense of responsibility would have pleased, thrilled Barry. But with Bert Reade in the front cockpit he felt only a dull hurt. Bert had refused to recognize him — until punished. He had sneered at the silver wings.

The Curtiss climbed on up into the cloudless sky — bearing two human beings as passengers. And both of them were thinking of other things than the job to be done. Which is not good — in the air.

At five thousand feet Barry Lewis rattled the joy stick violently, cut the engine, and shouted to the cadet in the front cockpit.

"Take the controls, Cadet! Keep her at this altitude, or within five hundred feet of it. Do figure-eights and shallow spirals until I tell you to stop."

Bert Reade made no reply. Anger was surging within him. Figure-eights and spirals were not exactly stunts. He had finished with that sort of thing weeks ago. He believed that Barry was simply trying to mock him — making him do childish stuff. Childish for the finished flyer, at least.

And again the cadet was wrong. He did not know that

Captain Bracket, officer in charge of flying, was on the field and watching the two-seater in which he and Barry were flying. But Barry knew it, and because he guessed the state of Bert Reade's mind he had decided to give him a chance to feel the ship out in simple maneuvers.

Bert flew the two-seater sloppily. His execution was not bad, could not be detected from the ground. But Barry, riding behind the cadet, could feel every motion of the plane. The air was bumpy; it was early in the afternoon and the day was hot.

Barry rapped sharply on the side of the fuselage. It was a dual-control plane; he cut the engine, and nosed the ship down, taking the stick away from the cadet with a sharp jerk.

"Make your execution smoother!" he snapped. "She's slipping on the banks. Do a few more figure-eights, then go into some spins and loops — and keep her above three thousand."

He felt the joy stick jerked away from his fingers with a real savageness as Bert Reade took control from the front cockpit. The figure-eights that followed were smoother — and yet he felt that the cadet could have made them smoother yet — had he wanted to fly at his best. There had never been anything poor about Bert's flying. It was his class work that had kept him a cadet while Barry had been made an officer.

Suddenly the nose of the ship went down. Barry felt the sharp kick of the rudder that sent the Curtiss into a swift spin. Downward the two-seater plunged, whirling like a top. She came out of it in a rush, and for a second the controls were in neutral. She plunged toward the earth — not spinning.

"Pull her out!" Barry shouted, but the ship continued to drop toward the field below. The wind was screaming through her wires, shrilling in the rigging.

"Pull her up!" Barry shouted for the second time, and she came out of the dive with a rush. The engine roared; Bert zoomed her straight to the skies, gaining altitude on the momentum of the plunge downward.

Lieutenant Barry Lewis's lips were set in a tight line. He had not instructed the cadet to zoom her. There was a second

of indecision, in which he contemplated taking control away from the man in the front cockpit and bringing the plane to the field. If he reported disobedience in the air, it would go hard with Bert.

He dismissed the thought with a swift shame that he had contemplated it. The Curtiss had been leveled off. Bert was flying toward the center of the field again.

"Turn her over!" Barry ordered sharply. "Put her over in about five loops — and let her fall out of the last one. Then pick her out of the spin — and make a dead-engine landing. That's all."

The helmeted head of the man in the front cockpit jerked downward and back again in a brief nod. The engine had been throttled down somewhat, and it roared in full voice now.

Suddenly the nose of the ship went down, but the engine was not cut. It continued to roar as loudly as ever. Bert Reade was getting speed for the upward zoom of the first loop.

The plane came up with a rush, was over on her back in a flash. For a split second the heads of the flyers hung toward the earth — and then the ship was over and coming down with a rush. Then it happened — with that suddenness and unexpectedness with which almost all things happen in the air.

There was a sharp crackling; the wing at the left of the two men suddenly buckled, jerked violently upward and out of line! At the same time the ship was leveled off from its downward rush by the cadet. The engine roared even as Barry screamed a warning — a warning *not* to use power!

The pull of the engine completed the damage. The left wing cracked again. Both surfaces were out of line now. A strut collapsed; wires snapped and sang through the air. The plane lurched badly. The strain of the loop had caused the wing to collapse; the engine pull had finished the job. There was only one chance now!

Bert Reade jerked his head around as Barry snapped his safety belt and rose in the rear cockpit. The lieutenant caught the expression of panic in the cadet's eyes, fought down the fear which was gripping at him. He moved the joy stick forward slightly. The throttle he had already jerked back.

"Steady!" he called. "Use your 'chute, Bert! Get clear before you jerk that release ring. It's all right, Bert!"

He kept his own voice steady with difficulty. The theory of going over the side with a 'chute was one thing. He'd had it drilled into him for months. So had Bert Reade. But now it was a case of putting the theory into practice.

He saw Bert's hands fumble at his pack, which was strapped on his back. The ship had begun to go over in a slow spin; he dodged beneath the fuselage level as a taut wire was suddenly snapped and twisted across the fuselage in a violent, screaming whip.

When he looked up again, Bert Reade was facing him. There was stark terror on the cadet's face — and that terror came close to breaking Barry Lewis. They were down to two thousand feet. It was almost easier to stay in the ship and crash.

He looked down as the stick, which he had released, rattled against his right leg. And his eyes caught the gleam of the silver wings, the edge of them, showing from within the folds of his light flying coat. Normally the flying officers did not wear their winged uniforms in the air. But the colonel's order for Barry to replace the lieutenant who was ill had caught him ready for a trip to town, and he had hurried to the field, stopping only to take his leather flying coat, helmet, and pet goggles.

The gleam of that one silvered wing seemed to give him a sudden courage. He had fought for that gleam of silver, and worked for it! It meant something. It meant that he was supposed to possess the courage for an emergency. It meant that he had qualified to face just such a situation as this! The colonel had believed that. He was a *flyer* — that was the message, the meaning of those silver wings!

His eyes met those of Bert Reade again, but this time they were cold, grim. His voice was low — but steady.

"Get over the side, Bert! I'll follow! Count five — then jerk that release ring! Hurry — we're getting into —"

Less than ten seconds had elapsed since the wing had collapsed utterly. It seemed an eternity to Barry Lewis. He

saw Bert jerk himself upright in the fuselage. He saw him reach down, knew that he was snapping the buckle of the safety belt. The Curtiss was starting to spin.

A spasm of fear twisted the cadet's face as he looked into Barry's eyes again. But Barry Lewis had found courage — and that courage shone in the depths of his gray eyes.

"Quick!" he shouted above the screaming of the plane's wires. "We'll make it, Bert! Get loose from the —"

He saw the sudden change in the cadet's expression. Bert Reade flung a leg over the side. He seemed to smile. It was something like a smile, at any rate — and then, as the ship twisted into a faster spin, his body seemed to drift clear. He was gone!

Barry Lewis closed his eyes for the fraction of a second. His right hand was clutching the nearest strut of the screaming, twisting plane. His left touched the rough, silvered surface of his wings.

Five seconds later he was dropping toward the field. He counted five — jerked the release ring of his lead parachute. He heard the smaller spread of silk snap from the pack, spread. Then, seconds later, he heard the crackling of the great spread of silk the lead parachute had jerked free.

There was a terrific jerking at his shoulders. He sucked in a great breath of the air — and drifted slowly downward. When his eyes were free from tears, caused by the fall, he glanced downward. A few hundred feet below Bert Reade was dropping down beneath the spread silk of his own 'chute. And once more Barry Lewis raised the fingers of his left hand — and touched the silver wings on his left breast.

Colonel Hastings smiled into the keen eyes of Captain Eric Bracket. From their position in the colonel's field office they could see the two lieutenants strolling toward the officers' barracks, side by side.

"When I sent them up together," the colonel said slowly, "I never, of course, thought that the ship would break up. But something told me that the flight would either smash every spark of friendship — or bring back the full fire of it."

Captain Bracket nodded his head. "They showed fine courage," he said simply. "Reade first — and Barry Lewis sticking until Reade got clear."

"They'll both make splendid officers," the colonel mused in a low tone. "It takes a man to wear them, and it *makes* a man — to wear them — the silver wings."

H. Write an original story. Make your story true to life. Test it to see if it has the characteristics of a short-story. Test your story also to see if it conforms to the requirements of good writing as explained by Walter Hines Page. (See page 135.)

REVIEW EXERCISE

I. After you have completed the work of the chapter, discuss it with your classmates. Organize your discussion around the topics listed in the table of contents, or make an outline of your own.

CHAPTER VIII

WRITING ABOUT BUSINESS

YOU have frequent occasion to take part in business transactions. When you give the grocer ten cents and receive in return a head of lettuce, you engage in a business transaction. When great financiers assemble in Paris and attempt to reach an understanding about war debts, they are dealing with business matters. Some people never learn how to manage their business affairs. Yet it is a simple matter to become acquainted with such procedures as writing a check or making out a receipt, and to know the meaning of terms used in ordinary business transactions. A knowledge of how to transact business properly will make you feel at home in the field of business and give you confidence in your ability to engage efficiently in business activities.

Kinds of Business Writing. — There are several kinds of written communication used in business transactions, each of which has a definite form. Following are some of the forms in frequent use:

1. Deposit slip
2. Check
3. Receipt
4. Post office money order
5. Promissory note
6. Bill or invoice
7. Personal data blank
8. Memorandum

9. Telegram
10. Letters about business
11. Advertisement
12. Announcement

A Deposit Slip. — When you open an account at a bank, you deposit a sum of money to your credit. You may draw checks against this deposit. The deposit slip that you make out is one kind of business letter. It informs the bank that you are depositing money and the bank acknowledges the receipt of the money by stamping the deposit slip. At the right is a deposit slip, made out properly.

DEPOSITED BY
Samuel J. Blocker
IN
THE FIRST NATIONAL BANK
Columbus, Ohio Nov. 2 1920
Specify Town or City Where Checks Are Payable

	DOLLARS	CENTS
Bills	220	00
Specie	18	10
Checks as follows		
Central	25	00
Fourth	30	00
Boston	100	00
	393	10

A Deposit Slip, Properly Made Out

A Check. — A check is another kind of business letter. It has a special form which must be learned and followed. It requests a bank to pay a certain sum of money to some one. Like the business letter, it has salutation, date, and signature.

When you write a check, fill in all the spaces, so that no one else can alter your check in any way. Be sure to make the proper entry on the stub of your check book and keep the stub up to date so that you may know exactly how much money you have in the bank on deposit.

Endorsing a Check. — When you wish to deposit a check in the bank, you should endorse the check. This

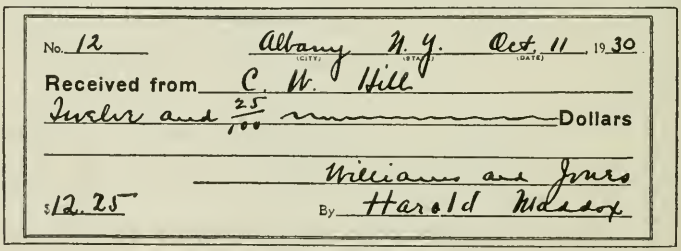
No. 24 $10.00
Oct. 11 1930
To A. B. Sims
For Books
Dollars Cents
Bal or brt forw'd 175 10
Amt deposited 12 50
50 00
Total 237 60
Amt this check 10 00
Bal carried forw'd 227 60
No. 24 New York Oct. 11 1930
145 THE CORN EXCHANGE BANK 8
UNIVERSITY BRANCH
Pay to the order of A. B. Sims
Ten and no/100 Dollars
$10.00 Joseph Thresher

A Check and Its Stub, Properly Made Out

means writing your name on the reverse side of the check at the left-hand end. There are several ways of endorsing a check. Most people simply write their names on the back of the check. However, if you wish to make your endorsement safe and to indicate that your check is to be deposited to your account, you should use the following form of endorsement:

For deposit only
in Corn Exchange Bank
to account of
Mary J. Morris

A Receipt. — A receipt is one kind of business letter. It follows a fixed form and is an acknowledgment that



A Receipt, Properly Made Out

money or goods have been received by one person from another. It is a matter of urgent importance that the receipt be dated. Note the way in which a receipt is filled out (on the opposite page).

When you send a package by express, the agent makes out a receipt in duplicate. He keeps one copy; you should keep the other, at least until you know that your package has reached its destination in good condition.

A Money Order. — If you wish to send money by mail, you should fill out an application blank like the one reproduced here. It is important to follow directions carefully and to write legibly.

Form No. 6001 e5—7155

POST OFFICE DEPARTMENT No. _____
THIRD ASSISTANT POSTMASTER GENERAL
DIVISION OF MONEY ORDERS
Stamp of Issuing Office

The Postmaster will insert here _____ the office drawn on, when the office named by the remitter in the body of this application is not a Money Order Office.

Spaces above this line are for the Postmaster's record, to be filled in by him

Application for Domestic Money Order

Spaces below to be filled in by purchaser, or, if necessary, by another person for him

Amount _____ Dollars _____ Cents

Pay to Order of _____
(Name of person or firm for whom order is intended)

Whose Address is _____ No. _____ Street

Post Office _____

State _____

Sent by _____
(Name of sender)

Address of sender _____ No. _____ Street

PURCHASER MUST SEND ORDER AND COUPON TO PAYEE

A Postal Money Order Application Blank

A Promissory Note. — A promissory note is a promise in writing by one person to another to pay a certain

$ 50.00 Boston, Mass. December 3 1930

Two months after date I promise to pay to the order of the Federal National Bank of Boston

Fifty xx/100 Dollars

Payable at Federal National Bank of Boston, Boston, Mass.

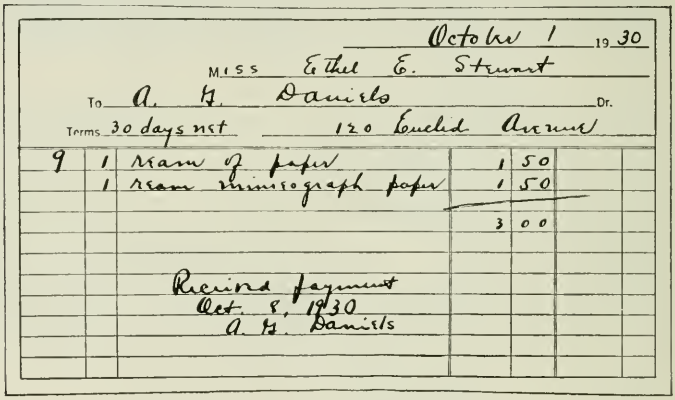
Value received. Marion P. Stewart

No. 1 Due Feb 3, 1931 90 A Market Ave. Boston, Mass.

A Promissory Note, Properly Made Out

sum of money at a fixed time or on demand. Such a note should be written in ink. Note the way in which the note on page 189 is made out.

A Bill. — Every bill or invoice should show the name of the purchaser, the name of the person or firm from whom the goods are purchased, the nature and price of the goods, and the terms of the sale.



October 1 19 30

Miss Ethel E. Strunk

To A. H. Daniels Dr.

Terms 30 days net 120 Euclid Avenue

9	1	ream of paper	1	50	
	1	ream mimeograph paper	1	50	
			3	00	

Received payment
Oct. 8, 1930
A. H. Daniels

A Paid Bill

Above is an illustration of a bill. When it is paid, the seller gives a receipt by writing at the bottom the words " Received payment " or " Paid " and adding his name and the date. If a bill is paid by check, the canceled check is regarded as a receipt, unless the receipt is requested.

Personal Data Blank. — Almost every one has occasion to fill out a personal data blank; for example, when a pupil enters school, or when a person applies for a position or for insurance. If you have such a blank to fill out, read it through before you begin to

write. Think about the answer to each question. Write legibly and neatly. Applications for positions may be considered or disregarded according to the accuracy and neatness of the application blanks. The following blank is the kind that an applicant for a position may be asked to fill out.

PERSONAL DATA BLANK

Name (In full) ..... Date .....

Street Address ..... Telephone ..... Date of Birth .....

Place of Birth ..... Is your father living? ..... Is your mother living? .....

Number and ages of brothers ..... Number and ages of sisters .....

In case you are not living at home, state with whom you live and the reason .....

.....

Father's occupation ..... Employer .....

Are you now working outside of school hours? ..... If so, where? .....

Nature of work ..... Hours employed .....

What weekly wages do you receive? ..... Is there opportunity for promotion? ...

What previous employment have you had? .....

.....

Make a list below of other businesses in which a relative, friend, or acquaintance works:

1. Name of business .....

   Address of business ..... Nature of business .....

   Name of employee ..... Relation to you .....

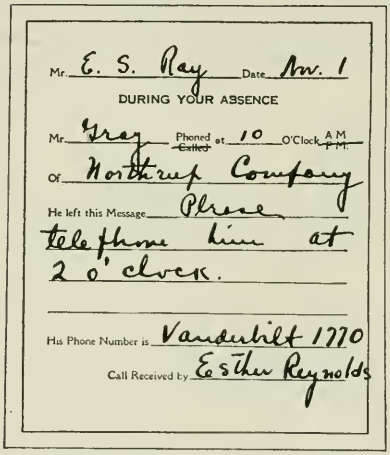
2. Name of business .....

   Address of business ..... Nature of business .....

   Name of employee ..... Relation to you .....

Personal Interview. — If a letter of application makes a favorable impression, the writer may be asked to call for a personal interview. He should be scrupu-

lously neat and clean in appearance; he should answer questions in a straightforward manner; he should be well-mannered. Employers are quick to detect careless dress, bad manners, and any tendency to be insincere. The applicant should try not to be nervous and self-conscious; it is a help if he thinks about what he is saying rather than about himself.


Mr. E. S. Ray Date Nov. 1

DURING YOUR ABSENCE

Mr. Gray Phoned ~~Exited~~ at 10 O'Clock A.M. ~~P.M.~~

Of Northrup Company

He left this Message Please telephone him at 2 o'clock.

His Phone Number is Vanderbilt 1770

Call Received by Esther Reynolds

A "During Your Absence" Notice

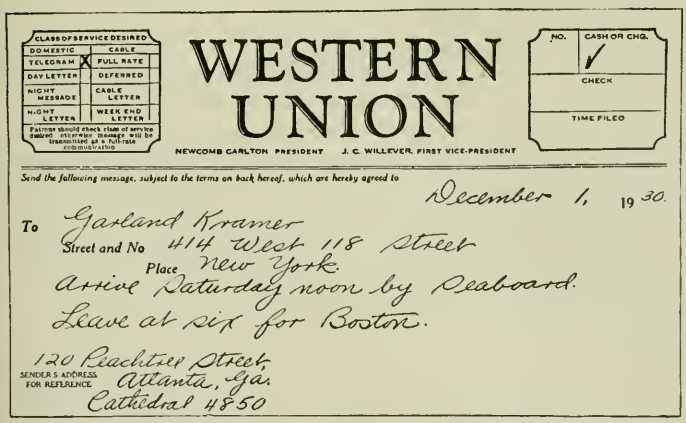
After the interview, an applicant may be asked to fill out the personal data blank. (See page 191.)

Memorandum. — Many offices are provided with forms like that at the left. Telephone operators and office workers of all kinds use them. In this case as in all kinds of business writing, accuracy is of great importance.

Telegrams. — In business, it is often necessary to send and receive communications with all possible speed. In such cases, the telegraph, the cable, the radio, or the long-distance telephone is used. There are useful booklets and pamphlets of information issued by telephone, radio, cable, and telegraph companies. The best plan is to get recent copies of such pamphlets, especially those of the telegraph company,

and become acquainted with the rules governing the different kinds of messages.

Telegrams should not be composed in haste. Time should be saved in the sending of the message, not in the writing of it. A telegram should be brief, but not so brief that the message is not clear. Do not depend on punctuation to make the meaning clear, unless


CLASS OF SERVICE DESIRED

DOMESTIC	CABLE
TELEGRAM X	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	CABLE LETTER
NIGHT LETTER	WEEK END LETTER

Patron should check class of service desired otherwise message will be transmitted as a full-rate communication

WESTERN UNION

NEWCOMB CARLTON PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO. CASH OR CHG. ✓ CHECK TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

December 1, 1930.

To Garland Kramer

Street and No 414 West 118 Street

Place New York.

Arrive Saturday noon by Seaboard.

Leave at six for Boston.

SENDER'S ADDRESS FOR REFERENCE 120 Peachtree Street, Atlanta, Ga. Cathedral 4850

A Telegram Form, Properly Made Out

you are willing to pay for the punctuation. The word *stop* is used to indicate punctuation, and is counted as part of the message. The complete address should be given. A telegram that cannot be delivered is worthless.

Kinds of Telegrams. — There are four kinds of telegraph service: the telegram, the day letter, the night message, the night letter. Of these four, the telegram and the night letter are probably in most frequent use. The telegram provides the quickest service and is charged for on the basis of ten words. The night letter

may contain fifty words or less and be sent at the cost of a ten-word telegram.

EXERCISES

A. As treasurer of your club write a check for five dollars in favor of Marks and White, in payment of ice cream served at a recent club meeting.

B. Write the receipt that Marks and White give you, acknowledging payment.

C. Go to a post office and get an application for a domestic money order. Make out the application in favor of Marks and White, paying the bill with a money order.

D. Go to the nearest post office and get information about parcels post shipments. Report to your class the cost of sending a six-pound package valued at ten dollars from your city to St. Louis, Missouri, or to any other city, by insured parcels post.

E. Perhaps you served as an aid in your teacher's office. During his absence, another teacher called and left a message. Write a memorandum, giving the message. Use the form on page 192.

F. You are chairman of the committee in charge of the assembly program for Flag Day. You have invited a speaker for the occasion. It becomes necessary to change the hour of the program. Write the telegram that gives the necessary information.

Letters about Business. — Letters play an important rôle in business. It has been estimated that at least three-fourths of the world's business to-day is transacted by letter. Before business organizations became as large as they are to-day, business could be transacted almost wholly by interviews and conversation, but now business communication is chiefly written. Of course business is still transacted by interviews and conversations, but frequently a verbal agreement is confirmed by letter.

Business Letters and Social Letters. — Business letters and social letters are alike in many respects. Both are conversational in tone; both have similar forms or arrangements. However, the business letter is usually short. It is inclined to omit personal references and to discuss only one topic. The business letter of to-day is typewritten; the writer is careful to preserve a carbon copy for possible future use. The letters of those in business are typed on paper that has a letter-head of some kind, usually the name of the firm and its address.

Kinds of Business Letters. — There are a good many kinds of business letters, some of which are written at times by almost every one; others are written in connection with particular kinds of business. While you may not write all kinds of business letters yourself, you should know the various kinds of letters that are written about business and should learn how to write correctly the business letters that you have occasion to write.

Examples of Business Letters. — Some of the letters on pages 197–205 are representative of the kinds written by private individuals and by business firms.

The Letter Picture. — As you read the following business letters, you will note that they all have the same arrangement on the page; they present the same picture. The letter picture should be attractive. If the letter is short, the margins should be wide. If the letter is long and typewritten, you should make a single space between the lines, and a double space between the paragraphs. The important matter is to keep the parts of the letter well balanced.

Block Style. — If the letter is typewritten, the formal parts of the letter should be typed in block style; that is, the writer's address, the date, the receiver's address, the salutation, the complimentary close, and the signature.

If a letter is pen-written, the indented style is used throughout the letter.

Punctuation. — If a letter is typed in block style, end punctuation is usually omitted after the formal parts of a letter, except the salutation and the complimentary close. There is more than one way of arranging and punctuating a letter. The arrangement adopted in this chapter is in accepted current use.

Letter Paper. — Business houses usually use letter paper that is about $8\frac{1}{2} \times 11$ inches in size. The envelope for such paper may be of two sizes, one $3\frac{3}{4} \times 6\frac{3}{4}$ inches, the other, legal size, $3\frac{3}{4} \times 8\frac{1}{2}$ inches. If the legal size is used, the paper is folded twice horizontally. If the smaller envelope is used, the paper is folded first horizontally through the middle, and then folded twice.

If the " window " envelope is used, the paper should be folded so that the receiver's address is visible through the window.

The Envelope. — The envelope should be blocked or indented, according to the style adopted inside the letter. The writer's address should be typed or written in the upper left-hand corner of the envelope. The stamp should be placed in the upper right-hand corner, with the edges of the stamp exactly parallel to the edges of the envelope. Correct ways to address envelopes are shown on page 206.

230 Washington Street,
Akron, Ohio,
October 1, 1930.

Mr Joseph H Dyer, Associate Editor,
The Atlanta Advertiser,
Atlanta, Georgia.

My dear Sir:

I am a pupil in the Northside Junior High School. At present my class is studying American stories.

We wish to know more about Joel Chandler Harris. In the Atlanta Advertiser of August 10, 1930, there was an account of his life in Atlanta by Annie Paul.

Would you be so kind as to give me the address of the author? We should like to have one point in the article explained.

Enclosed you will find a self-addressed stamped envelope.

Very sincerely yours,
(Miss) Marjorie Dunwoody

A Letter Making a Request

1700 Euclid Street
Augusta, Maine
July 8, 1930

Mr. R. J. Read, Manager
The Fedaral Shoe Company
270 Wabesh Avenue
Cleveland, Ohio

My dear Sir:

I wish to apply for the position of office workar during the summer vacation. You advertise vacancies in the Plain Dealar of July 8th.

I am fourteen yaars of age. Last month I completed the ninth yaar and was graduated from the Lakeview Junior High School. I have a knowledge of alphabetizing, filing, and typewriting.

I am permitted to refer you to Miss Elizabeth Brown, Principal of Lakeview Junior High School, and Mr. Julian Olass, Instructor in Office Practice, Lakeview Junior High School.

If you wish, I shall be glad to call for an interview at any time you may appoint. My telephone number is Edgecomb 2136.

Very truly yours,

William Jowers

A Letter Applying for a Position

(Letterhead)

(Date)

Mr. F. S. Stewart
80 Maple Avenue
Grosse Pointe, Michigan

My dear Sir:

Mr. Harold Heiss has applied for a position with this firm and has given your name as a personal reference.

Do you know of any reason for our not giving him the position? We shall appreciate your frank reply, with any additional information that will help us to make a wise decision.

Very truly yours,

Jonathan Davis

JD:MA

A Letter Written to a Person Whose Name Has Been Given as a Reference

(Letterhead)

(Date)

Miss Ethel Hill
1015 Oxford Road
Detroit, Michigan

My dear Madam:

We shall be glad to charge your future purchases, when requested. The bills are payable before the tenth of the month.

We appreciate the opportunity to serve you.

Very truly yours,
Northrup and Brown

A. G. Robertson

A Letter Stating That the Privilege of a Charge Account Has Been Granted

1411 Brook Avenue,
Knoxville, Tennessee,
November 10, 1930.

Richmond and Burns,
22 Spring Street,
Knoxville, Tennessee.

Gentlemen:

On November 5, I bought a mahogany dressing-table and seat from you. As you did not have the seat in stock, you promised to get one to match the table.

The seat was delivered to-day, but it does not match the table. Please call for the seat and send me one to match the table I now have. If you cannot fill both orders, I shall be compelled to return both pieces and make another selection.

Very truly yours,
Mary P. White
(Mrs. Gilbert White)

A Letter Asking That an Error Be Corrected

(Letterhead)

(Date)

The B. F. Goodrich Company
1780 Broadway
New York, New York

Gentlemen:

ATTENTION: STENOGRAPHERS

Since we desire uniformity in the mechanical arrangement of all letters that leave the offices of this Company, we ask that you please use this letter as a model for future correspondence.

The date and the name of the person to whom you are writing should be placed exactly as shown above.

Begin addressing the customer three spaces down from the date. When your letter is going to a customer in a small town where no street address is needed, place the name of the city on the second line and state on the third line.

The left-hand margin must be in line with the heading. Use double spacing between paragraphs only.

In closing, use the phrase, "Yours very truly," or a phrase chosen by the dictator, and begin writing it a little to the left of the middle of the sheet. Sign, "The B. F. Goodrich Company," starting underneath the "Y" of "Yours."

Place the dictator's name and your initials exactly as shown in this model.

Yours very truly,

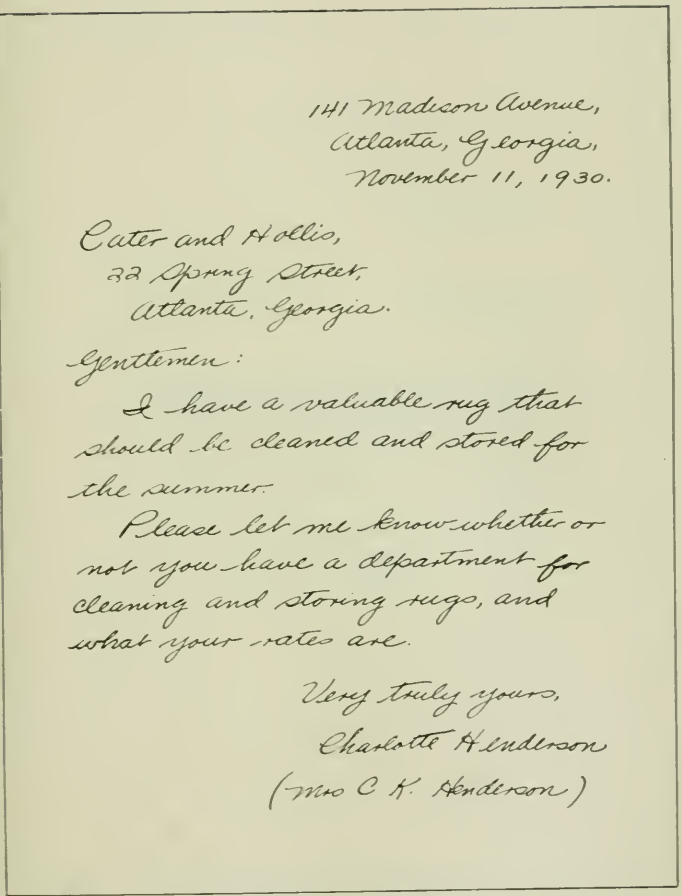
The B. F. Goodrich Company

John H. Doe

Correspondence Supervisor

John H. Doe
EBJ

A Model Letter



141 Madison Avenue,
Atlanta, Georgia,
November 11, 1930.

Cater and Hollis,
22 Spring Street,
Atlanta, Georgia.

Gentlemen:

I have a valuable rug that should be cleaned and stored for the summer.

Please let me know whether or not you have a department for cleaning and storing rugs, and what your rates are.

Very truly yours,
Charlotte Henderson
(Mrs C. K. Henderson)

A Letter Asking for Information

(Letterhead)

(Date)

Mr. Joseph K. Brown
12 Tangerine Avenue
Sanford, Florida

My dear Sir:

According to Mr. Miller's calendar, you have an appointment with him Friday, October 25th, at eleven o'clock. Mr. Miller has been called to Atlanta, Georgia, on unexpected business and will not return until October 28th.

I am writing to ask you to let me know what later day for the appointment will suit your convenience.

Yours very truly,

Esther Kerr
Secretary to Mr. Miller

A Letter Written by a Secretary in the Absence of Her Employer

White Birch Camp
Forest, Montana
August 2, 1930

Wedgewood and Company
22 Michigan Boulevard
Chicago, Illinois

Gentlemen:

Please send by express collect the following articles described in your catalogue, Campers' Delight:

2 pairs of woolen hose, size 10 at $2.00	$4.00
1 thermos bottle, size 1 gallon	2.00
1 aluminium kettle, 2 quarts	4.00
	$10.00

I enclose a check for $10.00. As I have immediate need of the articles, I should appreciate your filling the order promptly.

Very truly yours,

Frederick Pressman

A Letter Ordering Goods

William Tower
1700 Euclid Street
Augusta, Maine

STAMP HERE

Mr. R. J. Reed
The Federal Shoe Company
270 Wabash Avenue
Cleveland, Ohio

Marjorie Dunwoody
230 Washington Street
Akron, Ohio

STAMP

Mr. Joseph H. Dyer, Associate Editor
Atlanta Advertiser
Atlanta, Georgia

PROPERLY ADDRESSED ENVELOPES

EXERCISES

G. Almost every one has occasion to write a letter making a request. Perhaps you have such an occasion now. The following suggestions may help you. Write one of the following:

1. A letter to your principal, asking permission for your class to leave school a half hour earlier on a certain day, in order that you may see a motion picture of *The Black Arrow*.
2. A letter to the editor of your school newspaper, asking that a list of the new novels recently added to the library be published, with a brief comment on each one.
3. Write to the principal of your school and ask to be appointed an office aid. State your qualifications for the office. Ask for an interview.

   If there is any other office or position for which you wish to apply, write the letter of application instead of the one suggested.

H. Perhaps your mother thinks that the gas bill is unusually large this month. There may be a mistake. Write a letter to the gas company of your city, calling attention to the great difference in the bills of two successive months and asking the company to examine your premises to see if there is any leakage.

I. You would like to organize a neighborhood tennis club. Write to a dealer, asking about the cost of equipment.

J. Write a letter ordering a tennis net, two rackets, and six balls. Enclose the money and give directions about the method of shipping.

If you wish, order any kind of goods which you need.

K. Write any kind of business letter which you now have occasion to write. After your teacher reads the letter, mail it.

Abbreviations. — There are two kinds of abbreviations which are used in business communication: the abbreviations of business terms and the abbreviations of the names of states and territories. No one is

expected to know the meaning of all abbreviations; the best plan is to learn thoroughly the abbreviations which you think you will have occasion to use and consult reference books when you find or need new abbreviations.

Following are a few of the most common abbreviations. You will find others in the supplement of a dictionary. (See also page 287.)

advt. or ad.	Advertisement
agt.	Agent
anon.	Anonymous
a/s	Account Sales
Att.	Attention
bal.	Balance
bbl.	Barrel
b/e or b. e.	Bill of Exchange
B/L or b/l	Bill of Lading
B/P	Bills payable
B/R	Bills receivable
B/S	Bill of sale
cts.	Cents
c. a. f.	Cost and freight
c. i. f.	Cost, insurance, freight
c. l.	Carload lots
Co.	Company
C/O or c/o	Care of
C. O. D.	Cash on delivery
C. P. A.	Certified Public Accountant
cr.	Creditor
dept.	Department
div.	Dividend
dr.	Debtor
D. V.	God Willing
e. g.	For example
enc.	Enclosure
et seq.	And the following
exp.	Express
F. O. B. or f. o. b.	Free on board
frt.	Freight
ft.	Feet or foot
gal.	Gallon
gro.	Gross
hdkf.	Handkerchief
hhd.	Hogshead
h. p.	Horsepower
Inc.	Incorporated / Inclosure
int.	Interest
inv.	Invoice
invt.	Inventory
k.	Carat
kg.	Keg
lb.	Pound or pounds
l/c	Letter of credit
lcl	Less than carload lots

M.	Thousand	r. f. d.	Rural free delivery
m. or min.	Minute	Ry.	Railway
max.	Maximum		
mdse.	Merchandise	sec.	Secretary
mem. or memo.	Memorandum	shipt.	Shipment
mfg.	Manufacturing	Sic	Thus (Usually in parenthesis after a word; means that the preceding word is quoted exactly.)
mgr.	Manager		
min.	Minimum		
mtg.	Mortgage		
		s. s.	Steamship
O. K.	All right; correct	stet.	Restore (let it stand)
oz.	Ounce or ounces	supt.	Superintendent
p. (pp.)	Page (pages)	t. b.	Trial balance
payt.	Payment	tel.	Telegraph
p. c.	Per cent	tr.	Transpose
pd.	Paid	Treas.	Treasurer
pkg.	Package		
p. p. c.	To take leave	via	By way of
pr.	Pair	vol.	Volume
		vs. or v.	Versus
qr.	Quarter; quire		
qt.	Quart	wk.	Week
q. v.	Which see	wt.	Weight
rec'd.	Received	yd.	Yard
recr.	Receiver	yr.	Year

Filing. — In a modern business office, there are many letters, business papers, and documents of various kinds that should be filed in an orderly way. They should be preserved for future reference. In filing papers, it is necessary to consider two matters: (1) the papers should be preserved in a safe condition; (2) they should be arranged so that it is possible to find a particular paper quickly.

In most offices, there are filing cabinets. The papers are placed in folders behind guide cards and filed ver-

tically in the drawers. A guide is a stiff card that fits the drawer. At the top is a projecting tab on which is written or printed the name, the number, the letter, or whatever will indicate what papers are to be placed behind the guide.

Behind the guide is placed a folder, consisting of a sheet of stiff folded paper, with the front side shorter than the back. All the material of the same kind is usually placed in the same folder.

Alphabetizing. — If you will consult the index of books in the library, you will find a good illustration of the rules followed in filing cards alphabetically. If the file is extensive, there will be many cards beginning with the same letter; for example, there will be guide cards labeled D, De, Di, Do, Dr, Du. Many stenographers and typists do filing. The ability to alphabetize rapidly and accurately saves time and labor.

Office Machines. — Every modern office has devices and machines to enable office workers to do their work easily and efficiently. Probably no two offices are equipped exactly alike. The best plan is to set to work quietly and efficiently to learn how to use the machines in the office where you work. With most machines there are pamphlets of directions for use. A careful reading of such directions will usually enable you to work independently. You will find in modern business offices the typewriter, the addressograph, the telephone, machines for opening mail and for stamping the time of opening papers and envelopes, stamp moistener, letter and parcels post scales, filing equipment, the cash register, the time clock, the check protector, the mimeograph, the dictaphone, the adding

machine. New machines are constantly being introduced to simplify work and make it more accurate.

It would be profitable if you would go to a modern office to which you may have access or to a shop where all office machines are sold, and familiarize yourself with office equipment.

Reference Books. — You are already acquainted with certain reference books which you have found useful; for example, the English dictionary, various kinds of encyclopedia, the telephone directory.

There are other reference books that are particularly useful to office workers:

Who's Who in America

This contains condensed sketches of prominent living Americans; it is published every two years. There is a similar volume called *Who's Who*, containing sketches of living British men and women.

Library Catalogue

This is a card index to books in the library. It gives the author's name, the title of the book, the size of the book, the date of publication, and the number of pages or volumes.

The World Almanac

This is a book for general reference, published yearly. It contains a variety of facts and figures.

Official Railway Guide

This book gives the latest time tables of all railroads. It is useful to those who have frequent occasion to make traveling arrangements.

Postal Information

This is published for free distribution by the Government Printing Office at Washington, D. C. It gives information about foreign mail. At any post office you will find the *Postal Guide* which may be consulted.

Reader's Guide to Periodical Literature

Articles are indexed by subject and by author from over a hundred of the leading magazines. The *Guide* is issued four times a year and is cumulative. Monthly lists are also issued.

REVIEW EXERCISE

L. After you have completed the work of the chapter, discuss it with your classmates. Organize your discussion around the topics listed in the table of contents, or make an outline of your own.

PART THREE: THE MECHANICS OF READING, SPEAKING, AND WRITING

INTRODUCTION

HAVE you watched a potter at work at his wheel, making a piece of pottery? If so, perhaps you noted how carefully he worked with his clay and his tools. He had in his mind the design he wished to follow and worked with care to accomplish his purpose.

In a novel, *Brunel's Tower,* by an English novelist, Eden Phillpotts, the writer gives an account of the building of a vase by a potter, Mr. Body:

"Now I'm building a vase," said Mr. Body.

His thumbs were hollowing the heart of the clay, and he began to lift it. It rose to his touch, rounded, hollowed, billowed magically, expanded here, narrowed above to its neck, then opened again like a blossoming flower, and turned over daintily to make the lip. The clay revolved, fast at first, slower as the piece came near its finishing, for the boy at the big string-wheel watched its progress and worked at his handle accordingly. Body's shining red hands hovered, darted, turned and twisted, touched and pressed. They were never still for an instant. Round the pot and into it they went, now suffering the thin clay lip to run between his fingers, now taking the whole palm to the face, now working within, and all the while slowly and subtly lifting the clay to its limits.[1]

A good workman or craftsman masters the mechanics of his art or craft.

Speaking and writing are arts; each has its mechanics; that is, the way or technique of practicing the

[1] From *Brunel's Tower* by Eden Phillpotts, The Macmillan Company, publishers.

art. The term, *mechanics*, applied to speaking refers to the way the voice is used in enunciation of vowels and consonants, and in pronunciation of words.

Ewing Galloway

A Class in Interior Decoration

A craftsman masters the mechanics of his craft.

Applied to writing, *mechanics* includes such details as paper, ink, penmanship, endorsement, margins, capitalization, punctuation, spelling, grammar, outlines, sentence and paragraph structure.

CHAPTER IX

READING

READING is the chief means of continuing your education. It is chiefly by silent reading that you acquire new ideas and become acquainted with new experiences. The printed page is somewhat like the magic carpet of the *Arabian Nights;* it transports you to distant lands and extends your acquaintance beyond the bounds of the neighborhood in which you live.

There is more than one way to read. In fact, there are almost as many ways of reading as there are kinds of reading materials. The purpose of this chapter is to help you acquire the technique of silent reading, just as from your study of other chapters you have become acquainted with the technique of speaking and of writing. The reader reconstructs what the writer has created. It takes imagination to read as well as to write. Reading is an active, mental exercise, not a process to be gone through in half-asleep fashion. The reader must be on the alert to coöperate with the writer in creating experiences suggested by the printed page.

Reading Aloud and Silently. — Most of your reading is probably silent reading. Much that you have learned about reading aloud can be applied to silent reading. A skillful reader reads silently several times as fast as he reads aloud. It takes time to pro-

nounce words. Reading is recognizing and interpreting. Getting the main thought of a passage and grouping related words are as necessary when you read silently as when you read aloud. (See page 245.)

Two Kinds of Reading Materials. — Nearly all that you read can be grouped in two classes:

1. Material that provides instruction and information; for example, your text-books, articles in an encyclopedia, news articles. Such reading is called study or work-class of reading.
2. Literature that stirs the imagination and quickens the emotions or feelings; for example, the *Odyssey*, *The Black Arrow*, lyric poems, plays, orations.

The work-class of reading appeals to the intellect. The reader's chief object is to comprehend the thought. Literature appeals to the intellect, the imagination, and the feelings. Such reading may furnish information, but its chief purpose is to provide the reader pleasure and recreation.

Acquiring Skill in Study or Work-Class of Reading. — As nearly all your text-books except your literature texts belong to the study or work-class of reading, you can readily see that your success in school depends largely on your skill in mastering the technique of this kind of reading. The two chief goals in the study or work-class of reading are speed and comprehension. Here are a few suggestions to help you to become an efficient silent reader:

1. *Get the central idea and the divisions of the central idea.* Practice in making outlines will help you to acquire this skill. (See pages 263–267.) Selecting the topic sentence of a paragraph is another way of develop-

ing skill in getting the central idea of a passage. (See page 259.)

2. *Look for the answer to a question.* You often consult an encyclopedia to find the answer to a question. In this case, you read rapidly, skimming lightly over what does not bear on the answer. When you reach the part of the article that gives the answer to your question, you read more slowly with close attention to details.

EXERCISE

A. Read the following selection to find the answer to the question:

What is the chief effect of wireless on the world?

THE UNFOLDING MARVELS OF WIRELESS[1]

By French Strother

This world is just one-tenth of a second wide. Wireless has done it. Man has touched the ether waves with the perturbations of his restless spirit, and within the winking of an eye, by man-made receptive nerves, at the Antipodes his brothers hear his speech. At last the world is one chamber, where no man, however remote in the flesh from other men, is beyond the sound of the voices of his fellows. If the inventions of present daily use had been in existence in their time, Robinson Crusoe on his lonely island, Columbus in his caravel, Caesar in Britain, even Dante in the remotest hell, could have heard the gossip of London, the weather report in Genoa, the chariot-racing results in Rome, and the voice of the lost Beatrice. As it is, boys in New Jersey are talking to boys in Scotland; a woman at her breakfast table is receiving word of the morning's bargains at the emporiums; farmers pause in the furrow to get from the air the market report from New York; farmers' wives at the evening fireside listen to grand opera in Chicago;

[1] From *World's Work*, New York, April, 1922.

trainmen talk to dispatchers many miles away; explorers, a year's travel distant in the antarctic, hear Bordeaux telling Melbourne that the Pope in Rome is dead.

These things are done by wireless. The demand for wireless apparatus has swamped the manufacturers of electrical supplies — one of the greatest companies in the world has fifteen million dollars' worth of unfilled orders on its books and refuses to accept more business till it catches up. Many thousands of amateurs in this country own sending and receiving sets, and hundreds of thousands more own receiving sets only. Business men are adding their wireless call number and wave length to their letter heads. The governments of the world are calling a great international conference to allot to each nation its share of the viewless highways of the ether. Hundreds of millions of dollars are being invested in powerful sending stations in every region of the globe, to bind every race of people into this network of human communication.

The art of wireless, on its technical side, is advancing so rapidly that even experts find it impossible to keep abreast of its daily advance. The dreams of twenty years are realized overnight, and the impossibilities of yesterday were accomplished a half an hour ago. What to-morrow may be? — Why, anything you can stretch your imagination to conceive may be in your hands next week. A receiving set to carry about on your person? — it's as good as done, now — you will soon have it in the form of a cane. Your automobile equipped to send and receive? — it's already done — in a few weeks it will be less clumsy and anybody can buy it. And so it goes.

3. *Make a summary of what you have read.* Practice in making summaries of what you read trains you to look for the main thought and to see the difference between the main idea and the less important ideas. See page 143 for suggestions about writing the précis.

EXERCISE

B. Make a summary of *How Plants Live and Grow.* (See page 267.)

4. *Restate orally what you have read.* When several members of your class read the same passage and restate the substance of it, do they agree exactly as to the meaning of the passage?

EXERCISE

C. Read the story, *Silver Wings* (page 177). Exactly what occurred that reconciled the two aviators?

5. *Acquire a vocabulary.* If you wish to become a skillful reader, you should plan and work to improve your vocabulary by adding new words to it. (See page 322.) Sometimes your understanding of a selection will depend on your knowledge of one or two words.

EXERCISE

D. Read *Words* by Joseph Auslander (page 340). Are there any words which prevent your complete understanding of the poems?

6. *Infer the meaning of new words from the general drift of the whole selection.* All readers depend to some extent on this method of understanding the meaning of new words, but the actual mastery of new words by reference to the dictionary is the safest plan.

EXERCISE

E. Find three words in any selection in this text whose meanings are suggested by the passage. What do you think the words mean? Verify your guess by reference to a dictionary.

7. *Be fair to the author.* Don't be prejudiced when you read, but try to get the author's point of view. You may draw conclusions and form your own opinion,

Ewing Galloway

BOOK TRUCK DELIVERING THE BOOKS OF A PUBLIC LIBRARY

People living in rural districts may have an opportunity to read good books.

but it is not fair to the author to read your ideas into his meaning. Be as accurate as you can in finding out what the author says.

EXERCISE

F. Read the speech on *New England Weather* by Samuel Clemens (page 115). What is the speaker's exact meaning?

Reading Literature. — Try to see the beauty in the literature that you read. See the pictures, hear the sounds, and experience the feelings that the author

creates. Literature differs from study reading in affecting us so that our feelings undergo a change.

EXERCISE

G. Re-read *Words* by Joseph Auslander (page 340). What words make you see pictures and hear sounds?

Adapting Speed. — Adapt your speed to what you read. There is a great deal of literature that should be read slowly, in order that you may feel the full effect; for example, a lyric poem like *Her Words* by Anna Hempstead Branch (page 339) is a poem to be read slowly, but *After March Rain* by Wordsworth (page 248) suggests rapid reading because of its joyous tone. Many novels, particularly historical novels, are usually read rapidly. To get the greatest pleasure out of such a novel as *The White Company* it is advisable to let yourself be swung along at a good lively rate by the thrilling dramatic sweep of events. Such reading is a leisure activity, and is not subject to any speed law. In reading literature, if you comprehend the thought and enter into the mood of the author, your speed will probably be right.

EXERCISES

H. Find a selection in this book which you think should be read very rapidly. Find another which should be read rather slowly. What is the reason for the difference in speed?

I. At what rate do you read novels? Mention a novel that you read rapidly.

Measuring Progress. — By the end of the year you should have improved in comprehension in reading and in your ability to adapt your speed to the kind of material to be read. One way of measuring your progress is to take a test in silent reading, noting the speed with

which you read and your ability to answer questions about what you have read.

EXERCISES

J. 1. Give the titles of books that you have read once and that you would enjoy re-reading.

2. Can you offer any proof that your taste in reading has improved during the past year.

K. Go to the library and read Keats' sonnet, *On First Looking into Chapman's Homer*. What is the meaning? Does the poet describe an experience that you have had with any book?

Reading Clubs. — You have the opportunity of reading much literature in class with your teacher and your classmates. In this way you become acquainted with a great variety of literature. Perhaps a certain kind makes a greater appeal to you than other kinds and you would like to read more of it. If this is the case, perhaps your teacher will help you and others with similar taste to form a reading club, in which you can indulge your special bent.

You may wish to read several books by one author and discuss him at your club meetings. You may prefer to read a good deal of one kind of literature, as modern poetry, or historical novels, or one-act plays. A good climax to your club meetings is a program given in the assembly where you have the opportunity to let others know about the literary field you have explored.

REVIEW EXERCISE

L. After you have completed the work of the chapter, discuss it with your classmates. Organize your discussion around the topics listed in the table of contents, or make an outline of your own.

CHAPTER X

USING THE LIBRARY

Review of the Dewey Decimal System. — Most libraries have a friendly, homelike atmosphere. It is easy to feel at home in your school library. No doubt you have already learned to use the card-index and to consult such books of reference as dictionaries, encyclopedias, the *Reader's Guide*, and atlases.

It is advisable to review occasionally the Dewey Decimal System of classification and to know in what section of the library you can find the books corresponding to the group numbers:

Class Number	
000–99	General works such as cyclopedias and periodicals.
100–199	Philosophy. In this section you will find books on vocational guidance.
200–299	Religion and mythology. Bible stories are numbered in the 220's and myths in the 290's.
300–399	Sociology. You will be interested at present chiefly in the section numbered 398; that is, the books of fables, folklore, and legends.
400–499	Language.
500–599	Natural science. Each phase of science has its own number somewhere in the 500's. Books about chemistry are numbered in the 550's; plants in the 580's; fish in the 597's; and birds in the 598's.
600–699	Useful arts. This section contains books about such subjects as industries, inventions, machinery, roads, business methods, and handicraft.

700–799 Fine arts. Under the fine arts group you will find books about sculpture, painting and drawing, photography, music, amusements, and sports.

800–899 Literature.

900–999 History (including geography and biography). Travel and geography are numbered between 910 and 919; biography 920 or 921, and history between 930 and 999.

This year you will no doubt have occasion to consult a number of books about one subject. You wish to

Ewing Galloway

THE INFORMATION DESK IN THE CARD INDEX ROOM OF THE NEW YORK PUBLIC LIBRARY

To explore your library by means of the card catalogue is an experience that will give you much satisfaction.

know as much as you can about a topic because it interests you. To explore your library by means of the card catalogue is an experience that will give you much satisfaction.

EXERCISES

A. Following is an account of one pupil's efforts to find out as much as possible about a topic in which he was interested. As you read the account of his interview with the librarian make a note of points that will guide you in using your library intelligently.

WILBUR'S CAREER [1]

Wilbur met me in the hall and asked if he might have a word with me. So I took him into my office.

Wilbur is good-looking and well-mannered. His ways are not only gentle; they are proper ways. He opens the door for a woman to pass through and steps back to let her do it. If she thanks him, he lifts his hat. He has had good manners for so long that they are automatic habits. He never omits them; so he never thinks of them. And as he sat before me, I thought of power. His bones, his muscles, his eyes, his mouth, his voice foretell a big, powerful man, although he is just sixteen.

"I want advice about the choice of a vocation," said he. "So I came to you."

"I'll wager you don't want advice," thought I. "I'll wager you've chosen already. And I'll wager you'll succeed, whether it is one or another career you choose."

If he had said he meant to be a general, or an admiral, or a judge, or a fireman, or a senator, or a labor leader, or a senior wrangler (if you know what that is), I shouldn't have been surprised. What he said was, "I'm thinking of medicine."

What I thought was, "You're too tall. A small man can be a doctor." What I said was, "Why?"

"I take an interest in it," said Wilbur. "I read about discoveries in medicine; and I notice symptoms — other people's; I don't have any; and I cure wounded animals, and tie up the boys' cuts; and I can recognize a fit when I see it."

"You don't say so!" said I.

---

[1] *Wilbur's Career* by Louise Connolly. Reprinted from *Current Life.*

Wilbur laughed. He had a pleasant laugh.

"Do you want to know whether medicine will suit you, or whether you will suit medicine?" said I.

"Both," said he, "but I can't tell whether I'll suit medicine until I know more about what medicine is, I suppose. I'd like to begin there."

And he leaned back and looked at me expectantly.

"Boy," said I, "you're a lazy loafer. When you want help in discovering yourself, come to me. But there's no reason why I should study medicine for you. Go learn about it for yourself."

"Where?" said he.

"Just where I would learn," said I. "From people and from print. Here you sit in a library. And you can read, can't you?"

He admitted that he could.

"Then stop wasting my time," said I. "Spend during the next few days as much time in looking up medicine as you spent last year in looking up radio methods, and the year before on arrow heads, and the year before that on stamps. Come back when you know how you are going at it, and report progress, but don't lie around the office for two weeks."

"Thanks for these stimulating words," said Wilbur. And he strode cheerfully forth.

He Investigates

I had well nigh forgotten my rude dismissal of Wilbur when he returned some weeks later, bearing dogwood blossoms and a notebook.

"Is this the doctor?" said I.

"I hope so," said he. And then he reported:

"I began with the cyclopedias. The Britannica has twenty-three pages about medicine, and the International has only three. One was printed in 1911 and the other this year. I didn't read it all, but noted that the history of medicine alone would make a major subject for years. Both books said things like 'Anatomy, q. v., Physiology, q. v., and so on, even to Medi-

cal Jurisprudence, q. v.' It would take weeks to q. v. the collaterals. Also, there are lists of books at the ends of these articles on which a slow reader like me could spend months, even if peradventure he could understand them. I didn't use a dictionary on this job, but I needed it.

"Then I went to the card catalogue and took out the drawer containing 'physicians.' It said, 'See also surgeons,' and 'See also biography, Thomas Wakeley, Pliny Earle, Benjamin Rush,' etc. I haven't seen 'em all yet, but I will some day.

"I copied the number of all the books that sounded interesting, and whose dates are fairly recent. Here's the list."

I waved his list away. "What are they all about?" said I. To tell the truth, I was mightily pleased, so far, especially when he made that reference to the dates of the books. I have known a college graduate to read a biology published forty years ago to find a subject discovered fifteen years ago. Wilbur was showing what is called horse sense. I mean to say that he was intelligent.

A Meaning in Numbers

"They group themselves," said he.

"Not much," said I.

"They may be grouped," said he, "into 600's, 800's, 900's, and one lone 100. Those are the numbers on the backs.

"I tackled first 610's and was led off into reading more than I meant to read. 610.4 and 2 were printed before I was born, but they are interesting."

"Queer!" said I.

"There is a chapter," said he, "on barber-surgeons, and a picture by Holbein of a lot of them who don't seem as rambunctious as the barbers of to-day. They are all humbly kneeling around the throne of old Henry VIII in truly loyal style. The mix-up of trades and professions, too, was great in those good old days. They passed a law, 'No person using any shaving or barbery in London shall occupy any surgery, letting of blood, or other matter, except of drawing teeth.' Fancy going to the barber to get your teeth pulled!

"They tell the origin of the barber's striped pole, too, and of touching for the King's Evil, and of assaying meat and drink, testing for poison. Even the finger-bowl was tested by an assayer on his knees for fear of poisons in it. Also, the doctor carried a gold-headed cane with its gold head full of disinfectants.

"I found there how to cure a foot asleep. You say,

'Crosses three we make to ease us,
Two for the thieves and one for Christ Jesus.'

I should say one might put in a half year, three periods a week, on picturesque descriptions of the accidents of the profession."

"More," said I.

Light from Literature

"The 800's are two," said Wilbur, turning a page of his notebook. "I find that 808.I W 251 is a collection of poems written by doctors or for doctors or about doctors. And here I learned to read a book's preface. Do you know, I had never read a preface before. I call them good stuff."

"So do I," said I, looking hard at Wilbur.

"Here's a poem by Will Carleton," said he, "on the Country Doctor. It has a kind of chorus:

'Lies the fierce old country doctor,
Lies the kind old country doctor,
Whom the populace considered with a mingled love and dread.'

And here's Eugene Field on doctors, and James Whitcomb Riley on Dr. Sifers, and one that goes,

'Unsuccessful, full of learning,
He will die for want of bread;
If successful, full of earning,
He will die of work instead.

There are about 300 pages of them, one by Rose Terry Cook, and one by J. G. Saxe, and one by Byron — a right good little book."

"Any more?" said I.

"The 100 book is an eye-opener," said Wilbur. "It's called *A Physician's Problem,* and it has to do with the relations of mind and body.

"And that led me to noticing what these numbers mean. 130 El_1 it is, and 150's are psychology. This book was published in 1869. 1923 − 1869 = 54. Over half a century ago they didn't have the psychologists that they have to-day. Do you know, I suppose a good physician nowadays must put in a lot of study on his patients' minds. I'd like it. But say, work!"

Lives of Great Men

"How about 900's *et al.?*" said I.

"Here's a 920 printed in 1888," said he, "and the second volume at that. It is a lot of biographies of great physicians. Here's one of your name, Connolly, who wrote on the treatment of the insane. They used to put an insane patient into a chair and spin him at the rate of 100 revolutions a minute. They said that the treatment caused him to take 'a natural interest in the affairs of life.' Would you think it?

"And here's a Frenchman who took charge of an asylum and stopped the horrible cruelties of chains and filth and torture. So they accused him of bad motives, and the mob seized him and began hollerin' 'A la lanterne!' just like the *Tale of Two Cities,* and an old French soldier who had been one of the insane patients to whom he had been kind saved him from the mob. What do you think of that?"

"I think," said I, "that more than once in the world's history people have been martyrized for their virtues just because they were different."

"Here are tales," said he, ' of Sir Joseph Lister on antiseptic surgery. I suppose Listerine was named for him. And here is Sir Henry Thompson and cremation. I dare say that all through a long life a fellow could be reading the lives of heroic doctors. It would be a course never completed." And Wilbur fell silent.

"And maybe," said I, "a fellow could die at the end of a doctor's career and never know that some one was to write his life, and thus add to that course's length."

MONEY?

"Well," said Wilbur, "I'd like it."

"Yet you haven't studied the vocation from the economic side, or investigated its daily duties or the preparation for it," said I.

"Such books," said Wilbur, "are in the 300's. 371.44W271 is by Weaver. It's on *Building a Career*, and was printed only last year. He has written one book on medicine alone. And there are more. *Success Through Vocational Guidance* tells about the doctor's income, and others tell how to prepare. As for me, I don't care how small the income, or how long the preparation. That's how I feel to-day."

I don't know whether this is a passing fancy on Wilbur's part or not. But I know that, if he finally decides on another profession, it will not be blindly. He knows how to look before he leaps.

B. Make a list of the books in your school library or the public library or any library to which you have access, on one of the following topics. Make a brief note after each title, indicating the kind of information you can get from the book. After each title, write the class number, according to the Dewey Decimal System.

1. A vocation in which you are particularly interested
2. A period of history
3. Producing plays
4. An author and his works
5. An industry
6. A foreign country

Keeping the Record.—The form on page 233 provides a convenient way of keeping your reading record. You

HOME READING

Last Name	First Name	Kind of Course	Purpose after Graduation

Off. Sec.	Date	Off. Sec.	Date	Off. Sec.	Date	Off. Sec.	Date	Off. Sec.	Date	Off. Sec.	Date	Off. Sec.	Date	Off. Sec.	Date
Tr. of Eng.															

TITLE OF BOOK	AUTHOR	NO. OF PP.	CLASSIFICATION	DATE OF READING	COMMENT

Select with care the titles to be listed here. Write legibly. Comment with sincerity. Keep the card in a neat condition. It is a permanent record.

may draw a diagram in your note-book, or you may use stiff cardboard. If you have a school press, perhaps your teacher will have cards printed for you.

Explanations. —

1. *Purpose after graduation:* what is your purpose after your graduation from the senior high school?
2. *Off. sec.*: official section, the name of your home room class, as 9 A
3. *Tr. of Eng.*: Teacher of English
4. *Author:* the author's full name should be given
5. *Classification:* is the book fiction, drama, poetry, essays, speeches, biography?
6. *Date of reading:* write the date 9/29, or 2/30
7. *Comment:* a brief phrase or sentence as specific as possible. It should give an idea of the subject of the book.

Following are some comments on books made by high school pupils. Can you form an opinion about the books from the comments?

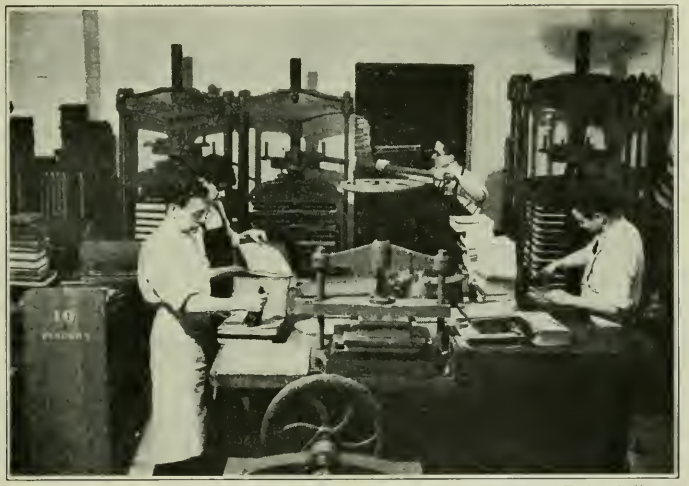
The Prince and the Pauper: a case of mistaken identity
The Taming of the Shrew: a shrew is tamed by love
Huckleberry Finn: a runaway boy's adventures on the Mississippi
Parnassus on Wheels: a traveling library with a queer owner
The Promised Land: an immigrant's experience in America
A Kiss for Cinderella: a girl thinks that she is the real Cinderella
A Perfect Tribute: incidents in Lincoln's life

If you are asked to review your reading of a whole term, the Home Reading Card may serve as an outline of your talk.

EXERCISES

C. Study the list of books which you have read during the past year. Have you had a well-balanced reading program? In what respects could it be improved?

D. Plan a term's course in reading, one that you would recommend for a pupil younger than yourself. After each title, write briefly your reason for recommending it.



Ewing Galloway

REPAIRING BOOKS

Old books are mended and new books are bound by these experts in the New York Public Library.

E. Suggest six books to be read during the summer vacation by a younger pupil in a lower term. Select books that you have read; confer with the pupil about his (or her) reading interests and experiences. After each title, in a sentence or two, give the reason for your choice. Make a report to your class on your final recommendations.

Annotations. — You may wish to write your opinion at greater length to supplement the brief comment on

your home reading card. You might have a section of your note-book for annotations or comments on your reading. Catalogues of publishers and libraries contain brief annotations. Following are a few annotations from publishers' catalogues:

Birds in Their Relations to Man by Clarence M. Weed and Ned Dearborn

What is a garden without birds?

A volume that treats of the food habits, the protection, preservation, and encouragement of birds about the home and grounds. Valuable suggestions for the construction and placement of all kinds of birds' houses.

The Young Folks' Book of the Sea by T. C. Bridges

The sea, its currents and tides, storms and dangers, life on it and life beneath it, pirates and wrecks and sea serpents, and all the strange myths and legends which have grown up since the days of the first sailors — all these Mr. Bridges writes with graphic skill.

The Lead-Hunters of the Ozarks by Hardy L. Winburn

No more magnificent scheme of dominion was ever planned on this continent than that of Aaron Burr, and our government naturally felt great concern. Large quantities of ammunition might be needed at any time, and lead must be provided. Valuable deposits were understood to be in the Ozark region of Arkansas, and knowledge of these must be faithfully and secretly gained. A white boy, Hugh, and his inseparable friend, a young Cherokee Indian, skilled in woodcraft, succeeded where a recognized prospecting party might have failed; they rendered a great public service.

EXERCISE

F. Write the annotations of five books that you have read recently. Use the publishers' annotations as a guide.

Growth through Reading. — " One and all of us read story books in childhood, not for eloquence in character or thought, but for incident." Do you agree or disagree with this assertion? How far does it still hold for your favorite reading to-day?

EXERCISES

G. Trace your interest in books from your earliest childhood to the present by specific reference to your reading.

H. On one of the Oxford Colleges is engraved:

> He who reads and reads
> And does not what he knows
> Is he who plows and plows
> And never sows.

What does the inscription mean?

REVIEW EXERCISE

I. After you have completed the work of the chapter, discuss it with your classmates. Organize your discussion around the topics listed in the table of contents, or make an outline of your own.

CHAPTER XI

SPEECH IMPROVEMENT

THE human voice is one of man's greatest possessions. By means of it, he can communicate ideas and thoughts. It prevents his being lonely. The invention of writing and printing makes it possible for the human voice to make itself heard through written or printed symbols, for back of the printed page and the written word is the voice speaking.

The radio has made us a nation of listeners. Communication by speech over the radio is almost as extensive as by the printed page.

A good speaking voice is almost as rare as a good singing voice. Yet it lies within the power of every one who has not a physical defect to learn how to use the voice so that it is a help and not a hindrance to the delivery of the thought.

If one has a physical defect, the best thing to do is to consult a physician and get the right kind of medical treatment. However, the trouble with most people is not a physical defect but a habit of lazy, slovenly speech. Few people take the trouble to speak as well as they can. Most people need to be made conscious of their speech shortcomings, which can be remedied if they have the ambition and the will power.

When people are born, they have the instinct to vocalize; that is, to use the vocal organs to make sound.

As they grow up, they control and cultivate their voices and try to make them sound like the voices of those with whom they associate. Shaping sound into speech is one of the chief differences between man and other animals.

People form their first impressions of us by our appearance, our manners, and our speech. The quality of our voices and our enunciation and pronunciation have much to do with our success or failure in social and business life.

School Girls on a Hike

Good posture depends mainly on good health.

Surveying Your Speech Habits. — It is an obligation to try to cultivate a voice that is distinct and that is at least fairly pleasing in tone. It is a simple matter for you to find out how successfully you are using your voice. The first step in speech education is to hear yourself as others hear you. Ear training is as important as the training of the vocal organs. If you listen to yourself, much of the slovenliness of your speech will disappear. If it is possible, have a phonograph record of your voice made. Observe your voice and the voices of others. How do you answer the following questions?

1. Is my voice muffled? Do I swallow my words?
2. Is my voice pitched right? Is it too high? Too low?
3. Has it any disagreeable quality? Nasality? Shrillness? Harshness? Flatness? Huskiness? Monotony?
4. Do I give people the impression of being interested in them and in what I am talking about?
5. What words do I regularly mispronounce?
6. What rules of good usage do I violate?

Answer these questions honestly and invite your friends to answer them, after they have observed your speech habits.

Characteristics of Good Speech. — Good speech is unaffected. It does not try to call attention to itself. It is simple, sincere, and easily understood; it shows interest in the listener and in the subject.

Getting Attention. — If you wish to be a good speaker, be interested in your subject, and your enthusiasm will arouse the interest of your listeners. If you concentrate on what you are saying *at the time you are talking,* the pitch and tone of your voice are likely to be appropriate. The absent-minded speaker rarely succeeds. When you are actually speaking, concentrate on what you are saying. At some other time, take your drill exercises and focus your mind on your enunciation and pronunciation, and try to change your bad habits of speech. You will be self-conscious at first, just as you are when you are trying to learn to drive an automobile, or row a boat, or ride a horse. If you persist in practice, though, good speech habits will become second nature. When you are speaking, keep your mind on your thoughts, your listeners, and your purpose.

Breathing. — Sound, voice, speech are produced with breath that is exhaled. A well-trained singer or speaker takes deep breaths quickly, and then releases the breath slowly, turning the raw material of breath into tone. If you fail to turn all the breath into tone, your voice will sound wheezy and breathy. If you use all the breath too quickly, you will gasp and force the tone. Breath control gives the impression of ease and poise. We like to listen to people who speak or sing easily. Another way of speaking with ease is to keep the muscles of the throat and jaw relaxed. If your muscles are tense and stiff, breath control is difficult, and good tone production impossible.

Tone Projection. — Many people speak indistinctly because they do not bring the tone forward in the mouth. Try to keep the tongue forward, and this will help you to project the tone. Don't talk as if you were swallowing your words. Focus the voice behind the upper front teeth, rounding the lips slightly. Tone that is too far back in the mouth sounds muffled.

Enunciation. — Good enunciation requires you to control your muscle movements in such a way that you produce the particular sound you wish to make and make it distinct from all other sounds.

When you produce vowel sounds, breath from the lungs is turned into sound by the vocal cords and then shaped into a particular tone by the position of the tongue, the palate, the cheek, the lips, which are controlled by muscles.

In producing the consonants, breath from the lungs meets with some obstruction; for example, the tongue, teeth, lips, palate. There are three steps in producing

consonants: breath is produced; it meets with an obstruction; there is an explosion of breath. You can readily see that good speech requires breath well controlled, definite muscle action, explosion of the breath. Your speech will not be good if you are lip-lazy.

EXERCISES

A. Read the following sentences with clear-cut enunciation, but do not overdo the effort at distinctness. The words that give frequent trouble are italicized.

1. What is the *length* of that rope?
2. My *strength* is as the strength of ten
   Because my heart is pure.
3. What is the *height* of that *library* building?
4. *Did you* study your *English history* lesson?
5. It is against the law for *cows* to roam *around* the *town.*
6. Last *Tuesday* I was on *Fifth Avenue* in *New* York.
7. The *hospital* was erected in *New Jersey.*
8. *Give me* the *poem* at *recess.*
9. *Pour oil* on the troubled waters.
10. The *girls'* club has *adjourned.*
11. Have you had a course in *drawing?*
12. What is your *idea* of *duty?*

B. Following are the most common vowel sounds. Practice them every day, as a pianist does his finger exercises:

e	as	in	seat
i	"	"	sit
e	"	"	set
a	"	"	sat
a(h)	"	"	sah
a(w)	"	"	saw
o	"	"	sow
oo	"	"	soo

Make the vowel sounds, and note how the position of the lips changes with each sound and how the size of the cavity of the

mouth alters. Note also that the position of the tongue is shifted as you run the scale of the vowels.

Consonants. — When you produce a group or combination of consonants, it is necessary to make an effort to speak distinctly. Especially are care and effort necessary in the enunciation of such words as *strength, nests, breadths.* The chief thing is to have plenty of breath, and release it under control.

Nasalizing. — There is a marked tendency in certain sections of the country to nasalize all the sounds, and make all tones sound like a tin pan when it is struck or like a piano out of tune. The nasal consonants are *m, n,* and *ng.* The tone vibrations of nasal consonants pass out through the nose. All other vibrations pass out through the mouth. It is a mark of uncultured English speech to nasalize any sounds except those of *m, n,* and *ng.* Some people nasalize all sounds, both vowels and consonants.

EXERCISE

C. Read the following passage which contains a good many nasals. Avoid nasalizing any sounds except *m, n,* and *ng.*

> The cataract strong then plunges along,
> Rising and leaping, sinking and creeping,
> Showering and springing, flying and flinging,
> Writhing and ringing.

Pronunciation. — Pronunciation relates to the proper division of a word into syllables and the correct stressing of the accented syllable. Correct pronunciation can be learned by listening attentively to the speech of educated people and by frequent reference to a standard dictionary. You should try to pronounce words so that they will be readily understood and so that they

will not attract the unfavorable attention of those whose opinion you value.

EXERCISE

D. If necessary, consult a dictionary for the pronunciation of the words in the following list. Note the division into syllables, if the word has more than one syllable.

address	despicable	laboratory
adult	England	library
America	English	literature
antarctic	February	longing
apparatus	geography	mischievous
athletics	gondola	museum
auxiliary	harass	no
because	hearth	often
been	history	recess
catch	ideas	research
cayenne	inquiry	with
chasm	isolate	yes
deaf	Italian	

Desiring to Be Heard. — Perhaps you have heard speakers whose voices were not intelligible. You heard sound but could not distinguish words. If you wish your voice to be intelligible, that is, if you wish to be understood, you must be interested in communicating your ideas. Look your listener in the eye; keep the conversational tone; feel an interest in communicating your ideas; and your voice will probably be intelligible.

Your voice has carrying power; that is, it radiates if you are interested in people. Feel social and friendly toward the listening group; look at the people to whom you are talking and try to get them to look at you. Don't stare into space or out of the window. Talk

with your audience not *at* it. Don't make it hostile or antagonistic. A good speaker is audience-minded. (See page 110.)

Reading Aloud. — When you read silently, you are trying to comprehend the thought and in some cases both the thought and the feeling of the writer. When you read aloud, you are trying to make your listener comprehend the thought and experience the feeling that the writer meant to express. Reading aloud provides an opportunity for the voice to express the feeling suggested by the passage. Plays, poems, and prose passages that have both thought and feeling lend themselves to effective reading aloud.

Grouping. — The first requirement of successful reading aloud is the correct grouping of the words. The experienced reader lets his eye run ahead of the words he is actually pronouncing: he groups related words, using his knowledge of grammar to assist him. It is especially important in reading poetry to group words that are closely related: for example, the subject and its predicate, the verb and its object. Correct grouping of words helps the reader and the listener to comprehend the thought.

EXERCISE

E. Read the following lines, grouping related words to give the listener a clear picture:

> But when the gray dawn stole into his tent,
> He rose, and clad himself, and girt his sword,
> And took his horseman's cloak, and left his tent.

Getting the Central Thought. — When you read, get the central or main thought of the passage. Give it

prominence in your reading, by stress of voice, by pause, or by variation in pitch. Less important thoughts or parenthetical expressions can be read in such a way as to make the reader understand what is important and what is less important, just as the painter of a landscape brings certain objects to the foreground and places others in the background, or paints some objects in shadow and some in a high light.

EXERCISE

F. Read the following passage. Help the listener to connect the phrases that convey the essential idea: *At Atri, the Re Giovanni had a great bell hung in the market-place.* The modifiers, the phrases in apposition, the explanatory expressions, should be read in such a way as to bring the essential idea into the foreground of the picture.

At Atri in Abruzzo, a small town
Of ancient Roman date, but scant renown,
One of those little places that have run
Half up the hill, beneath a blazing sun,
And then sat down to rest, as if to say,
"I climb no farther upward, come what may,"
The Re Giovanni, now unknown to fame,
So many monarchs since have borne the name,
Had a great bell hung in the market-place.

Memorizing. — One profitable way to improve your speech is to memorize passages of prose and poetry and recite them aloud. (See page 317.) You can then concentrate your mind on the way the thought should be expressed, applying the suggestions for effective reading. Some of the best speakers attribute their power and ability as speakers to the fact that they memorized passages of literary prose and poetry and

recited them aloud, either when they were alone or when they were before audiences. All students of history have read the story of Demosthenes, the Greek orator, walking along the beach and declaiming to the ocean.

EXERCISES

G. A good speaker is a persuasive speaker.

1. He assumes a good posture.
2. He looks his hearers in the face.
3. He speaks with animation.

The following passage is a selection from an oration. The speaker is deeply interested in the thought and is eager for his hearers to be as greatly moved as he is. Read the passage over and over, until your mind is saturated with the thought. Memorize the selection. (See page 317.) Deliver it before your classmates, trying to get their favorable and undivided attention. Delivering a well written speech will raise your standard of speech making.

FIRST BATTLES OF THE REVOLUTION

By Edward Everett

We have cause for honest complacency, that when the distant citizen of our own republic, when the stranger from foreign lands, inquires for the spots where the noble blood of the Revolution began to flow, where the first battle of that great and glorious contest was fought, he is guided through the villages of Middlesex, to the plains of Lexington and Concord. It is a commemoration of our soil, to which ages, as they pass, will add dignity and interest, till the names of Lexington and Concord, in the annals of freedom, will stand by the side of the most honorable names in Roman or Grecian story.

It was one of those great days, one of those elemental occasions in the world's affairs, when the people rise and act for themselves. It was the people, in their first capacity, as citizens and as freemen, starting from their beds at midnight,

from their firesides and from their fields, to take their own cause into their own hands.

In the efforts of the people — of the people struggling for their rights — there is something glorious. They can then move forward without orders, act together without combination, and brave the flaming lines of battle, without intrenchments to cover or walls to shield them.

The people always conquer. They always must conquer. Armies may be defeated, kings may be overthrown, and new dynasties imposed, by foreign arms, on an ignorant and slavish race, that care not in what language the covenant of their subjection runs, nor in whose name the deed of their barter and sale is made out. But the people never invade, and, when they rise against the invader, are never subdued.

If they are driven from the plains, they fly to the mountains. Steep rocks and everlasting hills are their castles; the tangled, pathless thicket their palisade, and God is their ally. Now he overwhelms the hosts of their enemies beneath his drifting mountains of sand; now he buries them beneath a falling atmosphere of polar snows; he lets loose his tempests on their fleets; he puts a folly into their counsels, a madness into the hearts of their leaders; and never gave, and never will give, a final triumph over a virtuous and gallant people, resolved to be free.

H. The following poem, *After the March Rain* by William Wordsworth, requires you to see each picture clearly. Memorize the poem and recite it before your class. Try to convey by your voice the pleasure the poet felt when he thought of England in the springtime.

AFTER THE MARCH RAIN

By William Wordsworth

I

The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter,

The green field sleeps in the sun;
The oldest and youngest
Are at work with the strongest;
The cattle are grazing,
Their heads never raising;
There are forty feeding like one!

II

Like an army defeated
The snow hath retreated,
And now doth fare ill
On the top of the bare hill;
The ploughboy is whooping — anon — anon:
There's joy in the mountains;
There's life in the fountains;
Small clouds are sailing,
Blue sky prevailing;
The rain is over and gone!

Dramatizing. — Reading plays trains you to put feeling into what you read. If you memorize a part, using gesture and action to accompany the words, it will be easy to put expression into the lines. Even if you do not memorize the lines, but "walk through a play," using the appropriate action and gesture, you will find it easy to read the lines with appropriate expression.

EXERCISE

I. Present before your class a play which you have studied.

REVIEW EXERCISE

J. After you have completed the work of the chapter, discuss it with your classmates. Organize your discussion around the topics listed in the table of contents, or make an outline of your own.

CHAPTER XII

PREPARATION OF WRITTEN ENGLISH

Details of Arrangement. — A carefully prepared piece of written English makes the reader have confidence in the writer. If the writer gives attention to details, he helps the reader to grasp the thought quickly and easily. An attractive appearance counts for much, whether it be personal appearance, a note-book, a room, or written English. A well prepared manuscript indicates that the writer is interested in what he does and takes pride in it. The writer's interest arouses the reader's interest.

Paper. — Use a good quality of paper, eight and a half by eleven inches, the size known as business letter paper. You may prefer paper with lines, but you should also accustom yourself to writing on unruled paper.

Ink. — Ink should be black or blue. Conspicuously colored ink or ink that is pale and watery distracts your reader's attention from the thought.

Penmanship. — Good penmanship is that which can be read easily. The letters of a word should be joined, and the words should be properly spaced. Compare your handwriting with the best writing of an eighth-grade pupil. (See pages 252 and 253.) What differences do you note? In what respects can your writing be improved?

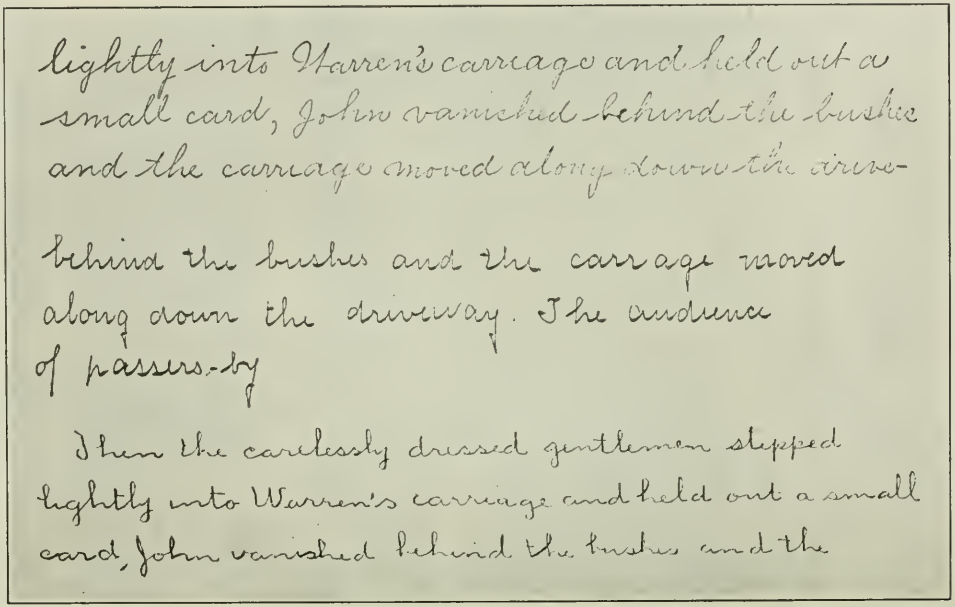
Margins. — When you use paper eight and a half by eleven inches in size, leave a margin of at least an inch on the left-hand side, half an inch on the right-hand side, and an inch at the bottom of the paper. Allow a margin of an inch and a half above the title. Adapt the width of the margins to the size of the paper, if you use other than the standard size.

Endorsement. — Your exercises in written English which you wish other people to read should be endorsed. It is not necessary to endorse a note-book exercise, unless your teacher gives you special instructions to do so. Correct endorsement includes your name, your class, the date, and perhaps other items which your teacher may wish you to add. An endorsement may be written in the upper right-hand corner of the page or on the back of the last page; follow the plan prescribed for your school.

Every piece of written English except letters should have a title. Center the title, writing it an inch and a half from the top of the page.

Note-books. — Every pupil needs two note-books, one for assignments and directions for work in all the subjects studied, and the other for work in written English. The first is like a memorandum book. Make your entries in any way that is convenient for you; write legibly and enter the date when each assignment is due.

The note-book for your written work should be a loose-leaf note-book, large enough to contain paper eight and one half by eleven inches. Divide the note-book into sections, labeling each section on a project-

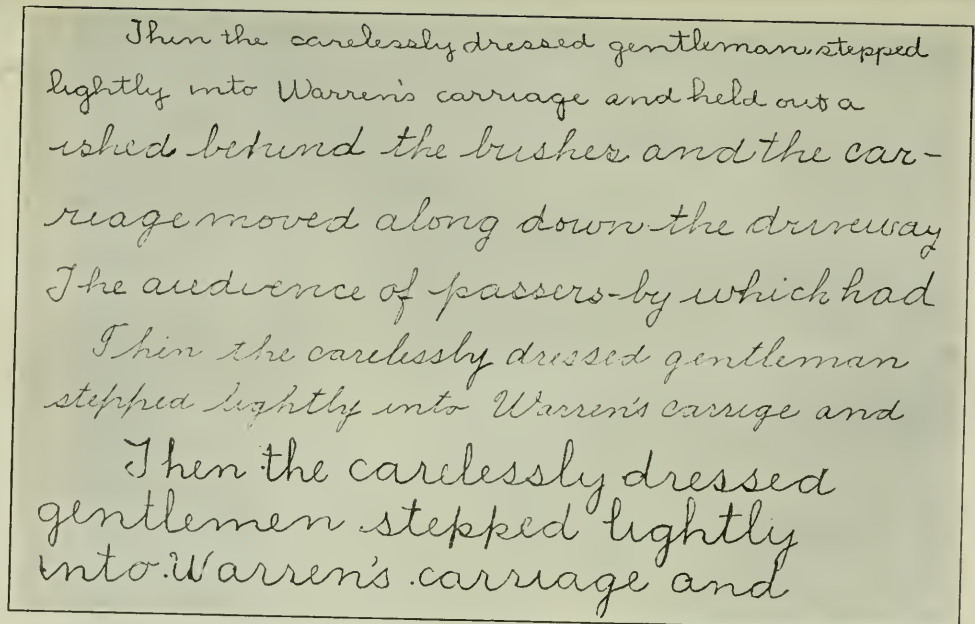

lightly into Warren's carriage and held out a
small card, John vanished behind the bushes
and the carriage moved along down the drive-

behind the bushes and the carriage moved
along down the driveway. The audience
of passers-by

Then the carelessly dressed gentlemen stepped
lightly into Warren's carriage and held out a small
card, John vanished behind the bushes and the

THE BEST WRITING OF EIGHTH-GRADE PUPILS (I)

The best writing of an eighth-grade pupil writing eighty letters a minute is midway between I and II, according to the Thorndike Scale of Handwriting for Children.


Then the carelessly dressed gentleman stepped
lightly into Warren's carriage and held out a
ished behind the bushes and the car-
riage moved along down the driveway
The audience of passers-by which had
Then the carelessly dressed gentleman
stepped lightly into Warren's carrige and
Then the carelessly dressed
gentlemen stepped lightly
into Warren's carriage and

THE BEST WRITING OF EIGHTH-GRADE PUPILS (II)

ing tab of paper. Following are some of the divisions of your English study:

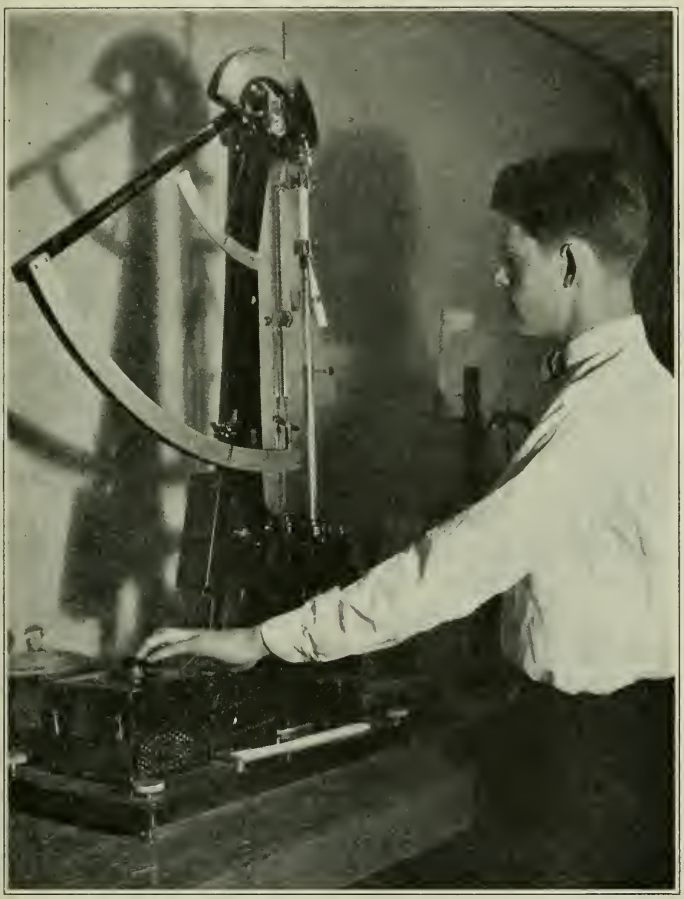
1. Compositions
2. Self-measurement
3. Grammar
4. Punctuation
5. Spelling
6. Dictation
7. Vocabulary
8. Lists of books for home reading
9. Book reports
10. Class reading
11. Clubs, newspapers

Perhaps you can think of other divisions.

In keeping your note-book, follow the example of a good engineer, who takes pride in having everything clean and in order. In his engine room, there is no collection of odds and ends. Everything is done accurately and precisely.

Standards of Measurement. — The value of a thing can be measured by comparing it with a standard. You had certain standards a year ago which differed from those you held two years ago. This year you will have an even higher standard to achieve. Develop the habit of examining what you write; measure its success by comparing it with the standards you have set. Perhaps the following questions will help you in testing your success:

1. Does the composition accomplish the purpose for which you wrote it?
2. Have you applied what you know about grammar to the structure of the sentences?



Ewing Galloway

A Machine for Measuring the Tensile Strength of Paper

The value of a thing can be measured by comparing it with a standard.

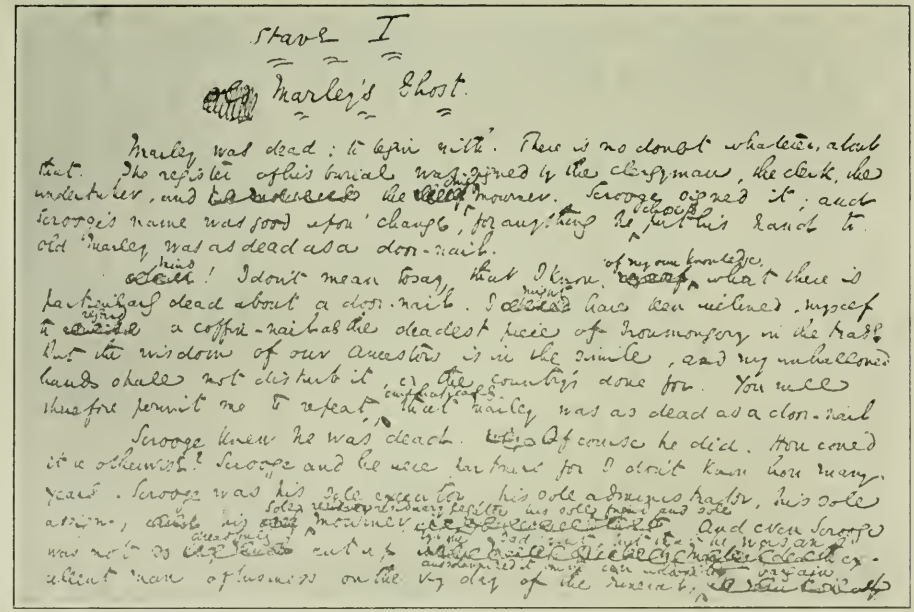
3. Have you applied the rules of punctuation? Have you placed a mark of end-punctuation at the end of every complete sentence?
4. Have you applied the rules for capitalization?
5. Does each new division of thought begin a new paragraph?

If you cannot answer the questions satisfactorily, revise your work until it meets the standards agreed upon for the year's work.

Prevision or Planning. — Good writers present to the world the finished product, and say little or nothing about their difficulties. But did you ever read the letters of writers in which they traced the growth of what the world to-day considers a masterpiece? First, there is an idea that germinates exactly as a seed sown in the ground. Then there is growth according to the conditions under which the writer lives and works. Sometimes a writer will spend years — almost a lifetime — on one work. But great craftsmen do not watch the clock or the calendar.

After the idea comes, a plan takes shape. The writer is fashioning an idea into form. He needs a pattern, or design. Sometimes he works on one part of the design, sometimes on another, always with the main idea and the plan in mind. Building a house and writing a theme require similar procedures. A plan is necessary, if there is an orderly arrangement.

Revision. — Revision or looking backward is as necessary as prevision or looking ahead. Most writers find that they do their best work when they write at white heat, letting nothing disturb them, but later they go back over the writing and revise carefully. This



Stave I

Marley's Ghost.

Marley was dead: to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it: and Scrooge's name was good upon 'change, for anything he put his hand to. Old Marley was as dead as a door-nail.

Mind! I don't mean to say, that I know, of my own knowledge, what there is particularly dead about a door-nail. I might have been inclined, myself to regard a coffin-nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile, and my unhallowed hands shall not disturb it, or the country's done for. You will therefore permit me to repeat, emphatically, that Marley was as dead as a door-nail.

Scrooge knew he was dead. Of course he did. How could it be otherwise? Scrooge and he were partners for I don't know how many years. Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his only friend, and sole mourner. And even Scrooge was not so dreadfully cut up by the sad event, but that he was an excellent man of business on the very day of the funeral, and solemnised it with an undoubted bargain.

THE FIRST PAGE OF DICKENS' MANUSCRIPT OF *A Christmas Carol*

may mean changing a word, altering the position of a phrase, moving a paragraph from one place to another, re-writing the introduction or the conclusion. To work in this fashion is to work like a true craftsman, with a fine attention to details. It is said that one who writes well is usually a good judge of writing.

On page 257 is a part of the manuscript of *A Christmas Carol* by Charles Dickens. Lovers of Dickens like the story so well that they have no trouble in memorizing passages from it, yet the facsimile of the beginning of the manuscript proves that Dickens' first thought was not always his best thought. Even Dickens, the experienced writer, felt the need of revising his manuscript. Sometimes one hears of writers who dashed off masterpieces in a few hours, but probably, if we knew the whole story, we should find that years of practice preceded the writing of the masterpiece. It is said that the German writer, Goethe, worked a good part of his lifetime on *Faust*, his masterpiece. It grew, as Goethe grew.

The Paragraph. — In your reading you will find three kinds of paragraphs. It may be a group of related sentences, developing one thought. It may be one speech in a conversation; each speech begins a new paragraph. Conversation is printed in this fashion, because it is easier to read. The arrangement helps the reader to see quickly where one speech ends and another begins. Note that the paragraph begins a little to the right of the left-hand margin.

A paragraph may consist of one sentence set in a separate paragraph, so that the thought is emphasized.

Following is an illustration of the paragraph in con-

versation. An outlaw, the Wolf, comes to the home of Madame Borel.

So much for that. Yet he would make sure. He turned savagely on Madame Borel.

"You are alone here?"

"Yes, m'sieu.[1]"

"Your husband?"

"He is gone."

"With the Vigilantes?"

"I only know that he is not here."

"Get me a horse then — and quickly."

"The horse is gone also, m'sieu."

The Wolf moved forward, his face like a fiend's.

"If you are lying to me —" he threatened as he hobbled toward the door in the rear.

"I do not lie, m'sieu," answered Madame Borel.

A look outside was enough. The small stable stood empty with open door. There was no corral. To the Wolf the situation was plain. One horse, and the husband had it. One shot with which to take it away from him. It was a problem.[2]

Topic Sentence. — The term, *paragraph*, usually refers to a group of related sentences which develop one topic or subject. This topic is usually expressed in one sentence called the *topic sentence*. Sometimes the topic sentence is not expressed, but it is easy for the reader to frame it, if the paragraph is properly constructed. The paragraph should expand the topic sentence so that the reader can understand the writer's point of view. The topic sentence may be developed by means of an enumeration of details, by contrast, by comparison, by a story, or by any method that helps the reader to understand the writer's thought.

---

[1] Sir. [2] From *Peasant Wit* by Nevil Henshaw.

Unity. — The first requirement of a paragraph is unity; that is, that it shall discuss one topic, or subject. If it possesses the quality of unity, all unrelated material is left out.

See the selection from a letter written by Walter Hines Page to his son (page 135). How, according to the author, can unity be secured? (See page 85.)

Coherence. — A composition may be only one paragraph long or it may consist of a succession of paragraphs. Each paragraph should be related to what goes before and to what follows. If this is the case, the composition has coherence, the quality of close relationship. (See page 136.)

EXERCISES

A. Select the topic sentence in each of the following paragraphs. Has the paragraph unity? Select a title for each paragraph.

1. In all the games of hazard, in all the feats of strength, in all the work of the camps, he was first. On a Saturday night it was always he who won the plug of tobacco given the man who had cut the greatest number of logs during the week. He was a master hand with the axe — it was before the days of cross-cut saw — and he could turn a wagon-sled in the ruts without help; so he was cock of the yard, heavy-handed and bitter-tongued; and though many a grown and bearded woodsman writhed beneath his words, none would cross him, for the dark mystery that was about him.

— Charles Boardman Hawes, *Peter Ronco*

2. The duty of the boiler-makers on warships is of the most dangerous nature. In action, between actions, and out of action, the repairs that they are called upon at a moment's notice to effect are sufficient to send a chill of fear through the hearts of most men. They will creep inside a boiler or furnace which had but a few moments before been full of boiling liquid

or red-hot coals. They will screw up nuts and fasten bolts or repair leaking pipes or joints in places that other men would consider impossible to approach. While the ship's big guns are making the vessel tremble, and the enemy's shells are bursting in every direction, these men, with positively reckless fearlessness, will venture down into the bowels of the fighting ship, amid roaring machinery, hissing steam, and flaming fires, to rectify an accident which, unrepaired, might send the ship and all her human freight to the bottom more surely and more quickly than shell or shot from the best guns of the enemy. These men are heroes.

— *The Toledo Blade*

3. A man's mind is not exactly like a Paris omnibus, on which the driver puts up the sign "Full" when it will hold no more passengers. We should laugh at any one who went about with such a sign on his forehead: "Full — no more ideas can get in here." A school, to be sure, is somewhat like a railway train, which all the passengers have to leave when the journey's end is reached: "All out for Boston — for New York — for Chicago! All out for the Grammar School, for the High School, for College! Make room for a new set of passengers and a new set of scholars." But however far the mind is carried along in education by teachers, it cannot be said to have reached its journey's end. It has still something to learn, and, if there are no teachers to be had, it can teach itself.

— Wendell P. Garrison, *Parables for School and Home*

4. You perceive the force of a word. He who wants to persuade should put his trust not in the right argument, but in the right word. The power of sound has always been greater than the power of sense. I don't say this by way of disparagement. It is better for mankind to be impressionable than reflective. Nothing humanely great — great, I mean, as affecting a whole mass of lives — has come from reflection. On the other hand, you cannot fail to see the power of mere words; such words as Glory, for instance, or Pity. I won't mention any more. They are not far to seek. Shouted with

perseverance, with ardor, with conviction, these two by their sound alone have set whole nations in motion and upheaved the dry, hard ground on which rests our whole social fabric. There's "virtue" for you if you like! . . . Of course the accent must be attended to. The right accent. That's very important. The capacious lung, the thundering or the tender vocal cords. Don't talk to me of your Archimedes' lever. He was an absent-minded person with a mathematical imagination. Mathematics commands all my respect, but I have no use for engines. Give me the right word and the right accent and I will move the world.

— Joseph Conrad, *A Personal Record*[1]

B. What is the title of each of the following paragraphs?

1. In my school-house, . . . I seem to see the square most readily in the Scotch mist which so often filled it, loosening the stones and choking the drains. There was then no rattle of rain against my window sill, nor dancing of diamond drops on the roofs, but blobs of water grew on the panes of glass to reel heavily down them. Then the sodden square would have shed abundant tears if you could have taken it in your hands and wrung it like a dripping cloth.

2. At such a time the square would be empty but for one vegetable-cart left in the care of a lean collie, which, tied to the wheel, whined and shivered underneath. Pools of water gather in the coarse sacks that have been spread over the potatoes and bundles of greens, which turn to manure in their lidless barrels. The eyes of the whimpering dog never leave a black close, over which hangs the sign of the Bull, probably the refuge of the hawker. At long intervals a farmer's gig rumbles over the bumpy, ill-paved square, or a native, with his head buried in his coat, peeps out-of-doors, skurries across the way, and vanishes. Most of the leading shops are here, and the decorous draper ventures a few yards from the pavement to scan the sky, or note the effect of his new arrangement in scarfs. Planted against his door is the butcher,

[1] Published by Doubleday, Doran and Company.

Henders Todd, white-aproned, and with a knife in his hand, gazing interestedly at the draper, for a mere man may look at an elder. The tinsmith brings out his steps, and mounting them, stealthily removes the sauce-pans and pepper-pots that dangle on a wire above his signboard. Pulling to his door, he shuts out the foggy light that showed in his solder-strewn workshop.

3. The square is deserted again. A bundle of sloppy parsley slips from the hawker's cart and topples over the wheel in driblets. The puddles in the sacks overflow and run together. The dog has twisted his chain round a barrel and yelps sharply. As if in response, comes a rush of other dogs. A terrified fox terrier tears across the square with half a score of mongrels, the butcher's mastiff and some collies at his heels; he is doubtless a stranger who has insulted them by his glossy coat. For two seconds the square shakes to an invasion of dogs, and then, again, there is only one dog in sight.

— Barrie, *Auld Licht Idylls*,[1] Chap. I

Outlines. — One way of securing an orderly arrangement of material is to make a plan or an outline. The plan may undergo many changes before the work is completed, but some sort of plan is necessary. It saves time and effort.

There are two kinds of plans:

1. The sentence plan
2. The topic plan

The following selection may be outlined by the sentence plan.

[2] But best of all the uses of a library are the contacts with great souls that having books always at hand makes possible. It has been said that man is judged by the company he keeps,

[1] Reprinted by permission of Charles Scribner's Sons.

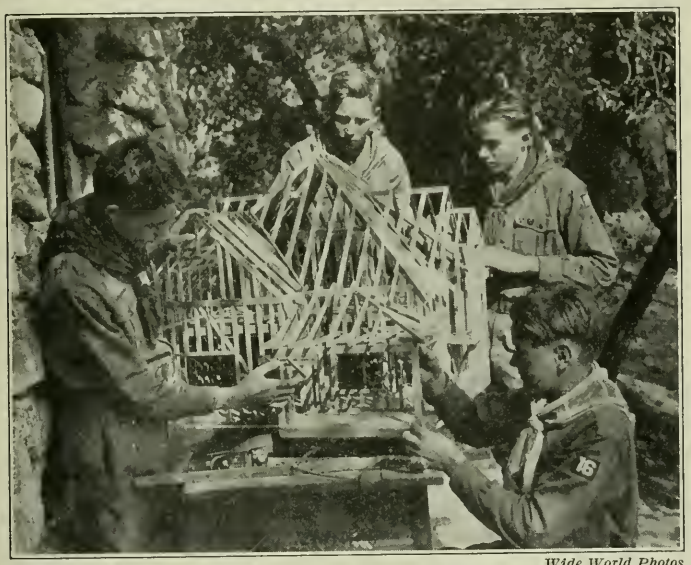
[2] From *My Silent Servants* by John Kendrick Bangs. *The Bookman*, Vol. 52.

and in nothing is this more clearly demonstrated than in the bookish companions one chooses for constant friends. The right kind of man loves good company, and the nobler his choice the closer to nobility of soul does he himself come; and a well-selected library places all these great spirits within easy reach. Fielding has said that "we are as liable to be corrupted by books as by companions," and that is true, but it is no more true than the more genial view that we are as likely to be elevated by books as by inspiring associations. I know of no surer index to a man's character than the things that he laughs at, or the things that he reads. If I find a man whose shelves groan under the weight of books which he has to keep under lock and key for fear of their contaminating influence upon his children, I have a fairly clear line as to his type, and the quality of his soul. If I find a man enriching his mind with constant drafts upon the treasures of song, or feeding his soul upon the spiritual meat of the great masters of letters, or delving deep into the veins of the mines of philosophy, he seems to me to have become a promising initiate into the goodly company of the immortals. At any rate, association with the immortals is good, and it is through the open doorways of our libraries that they either come to us, or give us access to themselves.

At any time of the day or night I can follow the fortunes of Ulysses with no less a person than Homer for my guide. I can touch hands with all the gods of high Olympus on the cachet of his guidance, and all the splendors of the court of Zeus I am privileged to look upon, not through my purely mortal eyes alone, but with the vision of one who is himself immortal. If I desire to consort with men of power and purpose in ancient times, I have only to walk a foot or two from my desk to find in Plutarch a guide, who will introduce me to as many of the Cæsars as I care to know, will present me at the court of Pericles, where I may have revealed to me the glory that was Greece.

If I be ill in bed, unable to stir abroad, books will take me to all the countries of earth, and in whatsoever company I may choose to go. I can visit the realms of the Grand Khan with

Marco Polo, or week-end in Peru with Pizarro while that gallant bandit loots the treasury of the Incas. With Froude I can visit the West Indies without even lifting my head from my pillow or putting on my slippers. With Cæsar I can travel from Rome to Britain, and find my way enlivened with many a stirring little scrap, and cross the Rubicon in the most invincible of company. With D'Artagnan, Porthos, Aramis, and



Wide World Photos

Boy Scouts Earn Their Merit Badges in Carpentry

Building a house and writing a theme require careful planning.

the noble Athos, to whom my sleepless friend Dumas has introduced me, I can feed and sleep in fascinating roadside inns in France whenever the spirit moves. There is not a stone worth looking at in all of Venice that Ruskin will not pack into a small compass and for my delectation bring to my bedside, if I but open the cover of a book and let him out. Johnson and Boswell and I can go stamping through the Hebrides together if I am minded to summon them to that end. With

Byron I can go singing along the Mediterranean and swim the Hellespont with none of the inconveniences of travel or dangers of adventure, if so I choose to accept his lordship's standing invitation to participate at will in the enterprise he offers. Stevenson takes me with him on a joyous adventure with a donkey, or if I prefer conducts me through a Child's Garden of Verses, to the everlasting rejuvenation of my own aging spirit.

Below is a suggestion for an outline by the sentence plan:

I. In a library great souls are always at hand.
II. What a man reads is the index of his character.
    1. A man may be judged by his bookish companions.
    2. A man may be corrupted or elevated by books.
III. By means of books, one may consort with men of power and purpose in ancient times.
    1. One may touch hands with the gods of Olympus.
    2. Plutarch will introduce the reader to the Cæsars and the court of Pericles.
IV. Books will take one everywhere, and in whatsoever company may be chosen.
    1. The reader may visit the realms of the Grand Khan, Peru, the Indies, Britain, Paris, Venice, the Hebrides, the Hellespont, or a Child's Garden of Verses.
    2. The reader may go in the company of Marco Polo, Froude, Cæsar, D'Artagnan, Ruskin, Boswell, Byron, Stevenson.

Or the topic plan may be used:

The Best Use of the Library

I. Contacts with great spirits possible
    1. Character affected by reading
    2. Contacts with people of ancient times possible
        a. with the gods of Olympus
        b. with the Cæsars
        c. with Pericles

3. Contacts with people of all countries in company with authors possible

Detailed Plan. — If more details are needed, the following form may be used:

I. First main point
   A. Sub-point under I
      1. Sub-point under A
         a. Sub-point under 1
         b. Sub-point under 1
      2. Sub-point under A
   B. Sub-point under I
II. Second main point

EXERCISE

C. Read the following article. Make a topic outline and compare it with the sentence outline given.

HOW PLANTS LIVE AND TRAVEL [1]

Plants live as animals live. Many lower forms have powers of locomotion highly developed. Some plants, for example the wheat-rust, a parasite, seem to migrate in a way analogous to the seasonal migration of animals. The insectivorous plants entrap insects and digest them as some animals do. Here belong the pitcher-plants, the sundews, the butterworts, the bladderworts, and Venus's-flytrap. Some plants, like the slime molds, have a plant phase and an animal phase. In fact, some biologists consider these organisms animals.

Many of our conspicuous flowering plants have extended their range, have traveled far in historic time. Most of the so-called weeds of our roadsides and cultivated fields in Eastern United States have been introduced from the Old World. This is true of yarrow, dandelion, daisy, bouncing Bet, butter-and-eggs, corn-cockle, shepherd's purse, Queen Anne's lace, viper's

[1] Reprinted from *How Nature Plants Her Flowers* by Clyde Fisher, in *Natural History.*

bugloss, and many others. Occasionally one has come from the Western United States, as black-eyed or brown-eyed Susan, and occasionally one comes from South America, as Galinsoga, a small weed with inconspicuous, composite flowers.

This habit of traveling, which is universal among plants, is obviously an advantage to the individual species, for if all the

Clyde Fisher

A Parent Red Cedar Tree Surrounded by Young Trees of the Same Species

These young trees did not wander from their parent.

seeds produced by a given plant fell straight down to the ground and were allowed to remain and to germinate there, the resultant overcrowding can easily be imagined. Of course, this does not occur in any absolute sense, although there are some approaches to it. In practically all cases, however, there are means of scattering the seeds far and wide.

In many instances clever devices, astonishing in their effectiveness, have been developed by the plants themselves. In other cases there seem to be no special devices. It is doubtful whether it is generally appreciated that myriads of seeds are

moved, and to long distances in the aggregate, by the water that falls as rain, while it is flowing over the surface of the earth before it has collected into the recognized brooks and larger streams.

Work of the Wind and the Water

One of the commonest and most frequently observed methods of seed-dispersal is that dependent upon the wind, and there are at least three different devices for the accomplishment of this. First are those with flying-hairs; for example, the dandelion. Every one is familiar with the wonderful little parachutes, one attached to each seed, and all arranged in a ball on the scape that previously bore the head of flowers, which is known to the child as the dandelion flower.

The dandelion's coin of gold
Anew is minted on the lawn.

Clyde Fisher

BUMBLEBEE ASLEEP IN A HOLLYHOCK FLOWER

Insects aid in carrying pollen from one flower to another.

But how many of us have observed that the scape or stalk of the dandelion grows much longer between the time of flowering and the ripening of the seed? This lengthening serves to lift the head of fruits or the ball of seeds with the parachutes up above the grass and other surrounding plants, so that the wind may waft them away more effectively.

Similar to the dandelion's flying appendages are those of colt's-foot, and perhaps most astonishingly complex and beautiful of all flying devices of the dandelion type are those of goat's-beard and salsify.

We find flying-hairs of a different type in willows, milkweeds, goldenrods, asters, thistles, and very greatly developed in cotton. The lint or fibers of cotton, which are woven into cloth, are the flying-hairs from the cotton seeds.

Just as dependent upon the wind is a great group of plants whose fruits or seeds have wings. Examples of these are the maples, the elms, the ashes, trumpet-flower, crossvine, and ailanthus. One has only to toss up a handful of maple seeds or ailanthus seeds when a breeze is blowing to observe how the wings function.

The tumble-weeds and tumble-grasses constitute a third group of plants which depend upon the wind to scatter their seeds. All the tumble-weeds are more or less globular in shape, and have the habit, when the seeds are nearly ripe, of breaking loose from the ground. These light, rolling masses are then blown across the prairies or fields by the wind. Not all the seed-capsules are opened at once, but they are opened gradually, thus scattering the seeds as the plant tumbles along. Besides the common Western tumble-weed, there are several close relatives, such as the ghost-plant or white pigweed. A relative of the Indian-turnip of the Great Plains, and the Russian thistle, and several grasses are tumble-weeds that scatter their seeds in this way.

The coconut, which is cultivated around the world in the tropical regions, is a classical example of a water-borne seed. The outer fibrous husk with a waterproof coat on the outside makes this possible. So often this tree overhangs the water along the borders of islands or other tropical shores, and this habit makes the method a practicable one in nature. Many of our local aquatic plants, such as arrowhead and the white water-lily, have their seeds transported by water. We do not include the many plants whose seeds are washed considerable distances by rain water, as mentioned above.

Some plants depend upon both the wind and the water in

an interesting way. Examples are the Egyptian lotus and the native American lotus. In the lotus the flower is borne on a stiff stem that projects a foot or so above the water. The seeds, which resemble acorns, develop in depressions in that flat upper face of an enlarged top-shaped receptacle. The flower-stalk later supports this receptacle, holding it firmly above the water. The seeds cannot fall out of the receptacle because the cavities open upward, and they are released only when the wind blows hard enough, with the aid of the waves it causes, to shake the receptacle violently enough to throw the seeds out. In this way it works like a certain type of boy's sling-shot, and the seeds are thrown quite a distance.

Explosive Fruit Method

Many plants have explosive fruits, and there is great variety in the ways in which the explosion is accomplished. In the witch-hazel the seed-capsule bursts open and the two seeds are thrown some distance. In the Virginia knotweed there is a cushion of elastic cells at the base of each fruit, which throw the ripe fruit or seed a distance of several feet when the hook, formed by the dried style of the flower, is pressed. In the squirting cucumber the fruit becomes very turgid upon ripening, and finally the pressure is great enough to push the stem out, leaving a hole through the rind. The seeds, which are held in suspension in the liquid contents of the fruit, are squirted out with the liquid through the hole at the stem-end of the cucumber.

The violets, the wild geraniums or crane's-bills, and many members of the bean family have explosive fruits, and for different reasons.

Work of Animals

Plants whose seeds are carried by animals may be divided into several groups.

First: Fruits or seeds with hooks, as in burdock, cockle-bur, stick-tights, Spanish needles, tick-trefoil, hoarhound, sand-bur and many others with burs or hooked fruits, are carried on the

clothing of human beings, in mane and foretops of horses, in the wool of sheep, and on the coats of fur-bearing animals.

Second: Seeds of plants are carried long distances on the toes of migrating waterfowl, as Darwin proved in an experiment which he described.

Third: Fleshy fruits containing seeds, which are indigestible, are eaten by birds and animals and transported far from

Clyde Fisher

PLAYING WITH FAIRY'S CURLS

One way of dispersing seeds.

the parent plants. Probably many of the wild black cherry trees which spring up along our fences came from seeds carried in this way. Robins and starlings carry not only cherry seeds but also the seeds of the flowering dogwood and other trees and shrubs.

Seeds Stored by Birds and Rodents

Fourth: Certain birds store away or hide seeds; for example, the bluejay hides or puts away acorns in various

places, sometimes in abandoned birds' nests; the tufted titmouse hides or places pine seeds in the chinks of bark of trees; the California woodpecker regularly stores acorns in holes which it drills in tree trunks or in posts. In many cases these seeds are eaten by the birds, but there is no doubt that some of them reach the soil, perhaps by being washed down by rain, and germinate.

Fifth: Many rodents store up nuts for food in positions well adapted to lead to planting. One of the best examples is the gray squirrel which buries many nuts each autumn — one nut at a place. After a gray squirrel has buried fifty or one hundred nuts, let us suppose that the squirrel comes to some tragic end — he may be shot by a hunter or killed by a dog. Then what is likely to happen to the buried nuts? They are in excellent position for germination. In case the squirrel were not killed, it is altogether possible that it would not find and dig up all the nuts it has buried. Those not found would be in fine position to grow.

It is believed that squirrels and mice have a great deal to do with transporting and planting the seeds (nuts) of forest trees.

OUTLINE

I. Plants and animals are alike in some respects.
   A. Many lower forms of plants have locomotion.
      1. Some migrate according to the season. Example: wheat-rust
      2. Some plants travel far. Examples: dandelion, daisy, Queen Anne's lace
   B. Some plants are insectivorous.
      1. They entrap insects. Examples: pitcher-plant, Venus's-flytrap
      2. They digest insects.
   C. Some plants have an animal phase and a plant phase. Example: slime-mold
II. The habit of traveling prevents overcrowding in one place.
III. There are various means of scattering seeds.
   A. Water that falls as rain moves seed.

B. The wind disperses seed in three ways.
   1. Some plants have flying-hairs. Examples: the dandelion, colt's-foot, salsify, cotton
   2. The fruit or seeds of some plants have wings. Examples: maple, elm, ash
   3. Some globular plants are blown across prairies and fields. Example: tumble-weed

C. Some seeds are water-borne. Examples: the coconut, the water-lily

D. Some seeds are scattered by both wind and water. Example: the lotus

E. Many plants have explosive fruits. Examples: witch-hazel, Virginia knotweed, violet

F. The seeds of some plants are carried by animals.
   1. Fruits or seeds with hooks are carried in hair and wool. Examples: burdock, cockle-bur, Spanish needles
   2. Seeds are carried in the toes of water-birds.
   3. Indigestible seeds are transported by birds.
   4. Birds store away or hide seeds. Examples: blue-jay, woodpecker
   5. Rodents store up nuts. Examples: gray squirrel, mice

Note-Taking. — You have frequent occasion to take notes of what you read or hear. When you take notes of what you hear, listen for sentences that are like the topic sentences of paragraphs. They may be called key sentences. Write down a few "catch-words." Use any abbreviations that you can understand. As soon as possible, expand your notes so that you can read them later and know just what you meant.

When you take notes of what you read, it is a good plan to read the entire article before you begin to take notes. Note-taking and copying are two different procedures. As you read the artic'e the second time,

begin to take notes, writing down key sentences or significant phrases. You may prefer to take notes in outline form. When you have completed the notes, check them for accuracy with the original text.

If you wish to investigate a topic by using reference books in the library, slips of paper of the same size or library cards (3 × 5 inches) are useful for recording the notes. If you will record each main topic on a separate card, with sub-topics under the main topics, you can easily make an outline by arranging the cards. Make your notes brief and record the title and author of the source material.

The Sentence. — No doubt, as long as you have been studying how to write, you have tried to express your thoughts in complete sentences. You have had practice in revising your compositions, to make sure that you have not run two sentences together with only a comma between them. One of the first rules learned is that a period (or a question mark or an exclamation point) should be placed after a complete sentence.

You have been warned, too, about the " fragmentary sentence," which is not a sentence but a dependent clause or a phrase, or perhaps only one word.

Some of you who read a great deal may have found the fragmentary sentence in recent books, especially novels. We often talk in fragmentary sentences, but our listeners are usually able to understand us. The tone of voice, perhaps a gesture, the expression of the face help to convey the meaning. Then a listener has the opportunity to ask a question, to clear up misunderstanding. Robert Louis Stevenson said: " Communi-

cation may be made in broken words; the business of life may be carried on with substantives alone."

When we write, however, we must depend wholly on the choice of words and the structure of the sentence to convey our meaning to our readers. The complete sentence, carefully constructed, is the best means of communicating thought. Those writers who use the fragmentary sentence probably learned how to write by constructing complete sentences. Later, they permitted themselves more freedom. They were able to obey the rules before they changed them. Joseph Conrad wrote in *A Personal Record:*

"Of course the accent must be attended to. The right accent. That's very important."

The following passage was written by John Burroughs:

Wonderful morning, clear, calm, and warm. The valley full of fog, which does not take flight, but ebbs and flows and melts till, at eight, not a vestige of it remains. At seven not a leaf is stirring, only the plumed grasses waving a little. I walk up the road. See a hummingbird bathing in the big drops on the foliage of a small ash tree. Never knew before how the hummer bathed.

However, the safest plan is to write complete sentences while one is struggling for the mastery of English.

REVIEW EXERCISE

D. After you have completed the work of the chapter, discuss it with your classmates. Organize your discussion around the topics listed in the table of contents, or make an outline of your own.

CHAPTER XIII

CAPITALIZATION AND PUNCTUATION

THE green light flashing from the signal at the crossing is understood by the approaching driver. The falling of the barometer under certain conditions indicates to the observer an approaching storm. In our everyday life we make use of many time-saving and safety-producing signals. Marks of punctuation are signals of a sort, too, for they indicate the meaning which the writer intends to convey to the reader.

Then you are going with us may be a statement of fact, an exclamation, or a question. Only the writer knows what this particular group of words should mean. Not until the mark of punctuation which indicates the end of the sentence has been placed, will the sentence tell the reader what the writer had in mind as he wrote.

When Stevenson in *Treasure Island* separates sentences in the paragraph by means of semicolons, he tells his readers that he is merely picturing a moment during the battle between the pirates and the doctor's party. He makes statements about the sun, the breeze, the tide, and the air. No one statement is more important than any other; each is a part of the finished picture.

The sun had just set; the sea breeze was rustling and tumbling in the woods, and ruffling the grey surface of the anchorage; the tide, too, was far out, and great tracts of sand

lay uncovered; the air, after the heat of the day, chilled me through my jacket.

In the following paragraph, however, by his arrangement he indicates the importance of the book and the sealed paper:

The bundle was sewn together, and the doctor had to get out his instrument case, and cut the stitches with his medical scissors. It contained two things — a book and a sealed paper.

By means of punctuation marks a writer tells you such facts as these:

This information is not of particular importance but merely adds to your knowledge. (Commas in non-restrictive phrases or clauses)
These facts are of equal importance. (Commas in a series)
I am asking you a question. (?)
I am inserting these facts. (Brackets)
Some one else said this. (" ")
This affects my feelings. (!)
This thought is complete. (.)
These complete thoughts should be considered together. (;)
This statement introduces illustrations. (:)
A letter is omitted here. (')

Capital letters too have various meanings which assist the reader in interpreting thought.

The necessity for the writer's knowing the accepted uses of capitals and of punctuation is plain. The writer needs first of all ideas, next words with which to clothe them, and then a knowledge of technique which will make his thought clear to the reader.

The study of usage in punctuation is intended, then, to serve two purposes when you read and write:

1. To assist in making your writing clear to your readers
2. To assist you in reading intelligently the writing of others

Many of you may be able at this time to apply the rules of punctuation in your daily writing with such skill that you need nò further study. Some of you may need study and practice in applying a few rules only. Others may have only recently begun to realize the necessity of knowing the rules and of acquiring the habit of correct punctuation and consequently need much study and practice.

In order that you may decide without loss of time in which group you belong the work of this chapter is arranged by topics. Part I of each topic consists of a series of tests. Part II is made up of a body of information. Before you study take the tests in Part I. Do not guess. If your work shows mastery of the points covered by the exercises, omit any study of Part II. If your score proves the need of study, begin at once to acquire the information which you lack by studying Part II. Then test yourself again. Continue this process: 1. Test; 2. Study; 3. Test again, until your score shows mastery.

CAPITALIZATION

I. Tests

Copy the following paragraphs, capitalizing correctly. Be ready to state the reason for any change.

A. Through no fault of her own, she had been assigned to that most hopeless of family situations — the middle she was too young to have her opinions respected, and too old to be petted her three older sisters had assumed the guardianship of the three youngest members of the family mary louise

mothered judith and robert, and barbara, who was but two years older than cynthia, had adopted the baby middle children neither mothered nor were mothered, cynthia told herself bitterly.

— Mary Ellen Chase, *A Return to Constancy*

B. Now you, if you're to fight the french, my youngster, bear in mind
those seamen of king louis so chivalrous and kind;
think of the breton gentlemen, who took our lads to brest,
and treat some rescued breton as a comrade and a guest.

— William Cory, *A Ballad for a Boy*

C. "I won't play unless i'm lancelot," i said.

"Oh, please," implored harold. "you know when edward's here I never get a chance of being lancelot. I haven't been lancelot for weeks."

Then I yielded gracefully. "all right," I said, "i'll be tristram."

— Kenneth Grahame

D. I should like to read the following books:
Don Strong of the wolf patrol
The Ransom of red chief and other Stories for boys
Jibby Jones and the alligator
When Sarah saved the day
Being A Boy
Christmas In Legend And Story
This Way To Christmas
where love is, there God is also

E. 1. The chief holidays are thanksgiving, christmas, easter, and the fourth of july.

2. They traveled west again, for they felt they knew the east.

3. He thinks his lucky day is thursday because he was born on thursday.

4. We saw several indians and mexicans at the manitou curio store.

5. The booklovers' Club and the story-telling Club are meeting together to-day.
6. They came from juneau, alaska, on sunday, march 21.
7. The train went at six P.M.
8. The eruption occurred in 79 a.d.

II. The Use of Capitals

A. The first word of every sentence should begin with a capital letter.

1. A word or phrase used as a sentence should be capitalized.

   Examples:

   No. When? All right.

2. The first word of a direct quotation begins with a capital.

   Examples:

   He was often heard to say, "I wish the winter were over."

   You wrote, "I expect to arrive on Thursday," and here you are now.

3. A question included in a statement should begin with a capital letter.

   Example:

   What we want to know is, Can John play in the game to-morrow?

B. Capitalize the first word of every line of poetry, except in free verse, which should be reproduced exactly as the author wrote it.

Examples:

On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky.

— Alfred Tennyson

Up, lad, up, 'tis late for lying:
Hear the drums of morning play;
Hark, the empty highways crying,
"Who'll beyond the hills away?"

—A. E. Housman

C. Capitalize all proper nouns and adjectives derived from them (proper adjectives).

1. Capitalize the pronoun I and the interjection O.
2. Capitalize the days of the week.
3. Capitalize the names of holidays and festivals.
4. Capitalize the names of the months.
5. Capitalize all Christian names (including nicknames) and all family names. Capitalize any expression which stands for the name of a person.

   Examples:

   Joe Richards, Jerry Campbell, Marie Langley, the White Knight, the Lone Eagle, the President, his Majesty
6. Capitalize the names of races, tribes, and nations. Exceptions: *gypsy* and *negro* are not usually capitalized.

   Examples:

   Indian, English, Turk, French, Iroquois, Bohemian
7. Capitalize the names of places, if the name is generally known and accepted.

   Examples:

   Jersey City, Europe, Georgia, Mississippi River, Hudson Bay, Times Square, Herkimer County, Lake Winnipeg

   The words *east*, *west*, *north*, and *south* begin with capitals when they mean sections of a country, but not when they mean directions. *Eastern*, *western*, *northern*, and *southern* are not usually capitalized.

Examples:

They traveled west for three days.

He thought that the East was the land of adventure.

8. Capitalize a title used as a part of a name.

Examples:

General Lee, President Hoover, ex-President Coolidge, Chief Justice Taft, Mr. Gordon, Mrs. Henderson, Miss Wright

When titles follow a name by way of explanation or description, they are not capitalized:

Mr. Goring, principal of the school, spoke.

William Howard Taft, former chief justice of the Supreme Court, lives here.

Coolidge, ex-president of the United States, spends his summer here.

9. Capitalize all common nouns used as parts of proper names.

Examples:

Downing Street, the Chamber of Commerce, Richardson Junior High School, Princeton University, St. Mark's Church

10. Capitalize the names of the Deity.

Examples:

The Holy Ghost, God, Christ

11. Capitalize the following abbreviations:

A.D.

B.C.

No.

12. Begin all the words of a title (that is, the name of a book, a poem, a composition) with capitals, except prepositions, conjunctions, and articles used within the title.

Examples:

The Landing of the Pilgrims

Wild Life under the Equator

The Story of a Thousand-Year Pine
When I Was a Boy in Greece
A Ballad for a Boy
High-Tide on the Coast of Lincolnshire

PUNCTUATION

The Period

I. Tests. Copy the following paragraphs, punctuating correctly. Use the initial capital after a period.

A. My learning to save will help me in later life when the time comes for me to go out into the world and make my living, I have to be able to save to get ahead in life if I were to start out and earn plenty of money but not know how to save it if I spent all I earned then when the days came that I wanted to take trips on my vacation, there would be no money

B. when we get this campaign started for George King, no one will be able to stop it it will be very much like the starting of the first street-car

at the appointed hour all came from far and near and Grandma said, "they'll never start 'er they'll never start 'er!"

just then the motorman turned on the power; the car shot down the track, nearly running over Grandma

then Grandma shouted at the top of her voice, "oh! they'll never stop 'er they'll never stop 'er!"

we are not going to stop this campaign until we win the victory for George King

C. an officer on board a warship was drilling his men

"lie on your backs, raise your legs in the air, and move them as if you were riding bicycles," he ordered

after a short effort one of the men stopped

"what's the matter, Murphy? asked the officer

"if ye plase, sorr," was the answer, "i'm coasting"

D. as we listen to the speeches this morning we are impressed with the fine school spirit of loyalty, coöperation, and service which they show Emerson once said, "the American people are the most pushing people on the face of the earth"

that push has been shown by the progress that the nation has made in all lines of endeavor: mechanical, economical, and educational Emerson's statement may also be applied to our school the push and energy which have made its every undertaking a success have been due largely to the coöperation and unified action displayed by our students knowing how willingly and wholeheartedly the students coöperate with their leaders, I feel that I cannot give you a more sincere pledge of my allegiance to the ideals and standards of this school than the age old motto, "I serve"

E. The Biography of a Beaver by Clarence Hawkes

Shaggycoat and his mate, Brighteyes, were two industrious beavers who built a dam across a stream they were the proud parents of a happy little beaver family the young beavers did not venture far from home until they were about three years old in the fall of the year this little family would cut down trees which would supply them with bark to eat and also furnish them with wood to repair the dam in the winter time when the water froze over, they would keep comfortable in the little home which they built on an island near by this home was connected with the stream by tunnels they dug

Shaggycoat had a very narrow escape one day, for he was caught in a trap he succeeded in freeing himself from the trap but lost one of his feet in doing so he was caught again this time he was taken to the trapper's home where he was kept for some time finally the trapper, feeling sorry for him, took him back to the stream where he was reunited with his family and they were very happy again many other beavers had come to this dam and together they built a beaver town

This is an instructive and interesting story the author tells us much about beavers.

F. One of the best magazines for boys is the *American Boy* it contains many stories that are interesting, well told, and instructive in the February issue nine stories are given, two of which are serials these are beautifully illustrated

Some of the departments are very useful to boys a contest is given in which boys write letters on some subject named by the department to the best letters, prizes are awarded

one department teaches boys how to make things in the February number it tells how to make a lampshade any one interested in stamps can get valuable information from this magazine the one page devoted to Funnybone Ticklers is always very good

G. 1. Herodotus, a greek historian of the fifth century B C was a great traveler
2. He received his A B degree from an agricultural college
3. The train leaves daily at 6:15 p m
4. John Jones C P A
5. He was with the A E F for eighteen months
6. Mr. Harris Phillips
Middleton
Wyoming
R F D

(See pages 208 and 287.)

II. The Use of the Period

A. Place a period after every complete declarative or imperative sentence.

Examples:

1. Open the door for me.
2. I said, "Open the door for me."
3. The sky grew black; the wind and the rain seemed to come together.
4. While you were reading, Martha and I gathered apples.
5. In starting a car, we release the brake and advance the power lever a notch at a time, the car meantime gaining speed.
6. Explain.
7. Epicurus taught that men must pursue happiness as an end, but that the highest pleasure resulted from a wise choice of the refined pleasures of mind and of friendship.

B. Place a period after abbreviations.

Abbreviations are not used in formal composition except for honorary titles and such titles as *Mr.*, *Mrs.*, and *Dr.* Names of months, days, and states should be spelled out in full, and *street* or *avenue* should not be abbreviated in correspondence. Such titles as professor, president, captain, general, and colonel should be spelled in full.

The following abbreviations are in general use:

A.B.	Bachelor of Arts
A.D.	in the year of our Lord
A. E. F.	American Expeditionary Forces
A. L. A.	American Library Association
A.M.	Master of Arts
a.m. *or* A.M.	before noon
B.C.	before Christ
cf.	compare
D. A. R.	Daughter of the American Revolution
D.D.	Doctor of Divinity
et al.	and others
ib. *or* ibid.	the same; from the same source
id.	the same
i.e.	that is
LL.B.	Bachelor of Laws
m. *or* M.	noon
M.D.	Doctor of Medicine
Mlle.	Mademoiselle (French for Miss)
n. b. *or* N. B.	note well.
N. E. A.	National Education Association
op. cit.	the work cited
p., pp.	page, pages
p.m. *or* P.M.	afternoon
pro tem.	for the time being
R. F. D.	Rural Free Delivery
r. s. v. p. *or* R. S. V. P.	Please answer
S. O. S.	wireless signal of distress
vid.	see
viz.	namely

See additional abbreviations on page 208.

C. Groups of periods are sometimes used to indicate that part of a quotation is omitted.

Example:

> The canyons of the river lend themselves to great and easy storage and control works. . . . Nature has never been so kind in her engineering preparations.
>
> — Herbert Hoover

Question Marks and Exclamation Points

I. Test

A. Place the correct punctuation in the following sentences:

1. Ouch The rope burns my hand
2. Where is the country road
3. What an unusual day this has been
4. Remember to ask when I may have the book
5. "Are you coming with me" she said
6. "Oh, how I should like to go, too" Eva broke out
7. "Am I your friend" I ask you again, "Am I your friend"
8. Stop that noise This is a hospital street
9. What did you say Please tell me what you said
10. "My brother" cried the little girl "That is my brother"

II. The Use of the Question Mark and Exclamation Point

A. Use a question mark after a direct question.

Examples:

Will you go with me? (Direct)
I asked if you would go with me. (Indirect)
Did she tell you that I had found my purse?

B. Use a question mark within parentheses to show uncertainty as to correctness. Avoid using the question mark in this way to indicate humor or irony.

Examples:

1. Marconi gave the first wireless telegraph to the world in 1900 (?).
2. Louis Pasteur was born December 25 (?), 1822.

Wrong: In Joe's car we dashed (?) to the fire.

C. Use an exclamation point to express strong feeling or emotion.

Examples:

Halt! (Word)
What a beautiful scene! (Phrase)
Where is my book! (Interrogative Exclamatory Sentence)
Give me that key! (Imperative Exclamatory Sentence)
How happy we were! (Exclamatory Sentence)

The Comma

I. Tests

A. Copy the following sentences, punctuating correctly.

1. Scott reached the South Pole but another discoverer had preceded him.
2. If a boy runs or pays out the string on a kite the kite rises higher and higher.
3. When the kite rises high enough to feel the wind it keeps up in the air when the boy stands still.
4. You have noticed water in the air when it is foggy or when rain snow or sleet are coming down but there is invisible water vapor in the air all the time.

5. If you set a flask with a toy balloon attached to its mouth in the direct rays of the sun the balloon will fill with air for the sun is a source of heat.
6. He is trustworthy and dependable and I expect him to be successful.
7. Although he was wrong, he would not accept my offer of friendship nor would he withdraw his challenge.
8. You should go at once for your name is near the top of the list.
9. The boy who reaches the top of the hill first will be captain for the day.
10. I stayed at Uncle Henry's farm which adjoins ours.
11. When Juno who was Jupiter's wife spoke he listened to her.
12. There was a famous oracle at Delphi on the slope of Mount Parnassus.
13. Another oracle which was sacred to Jupiter was the grove of oaks at Dodona.

B. Copy the following sentences, or follow instructions in the sentences, punctuating correctly.

1. Come again Grace and bring your sister with you.
2. Spring as you remember was late last year.
3. Well why do you hesitate?
4. They lived in Lansing Michigan.
5. Next they interviewed the editor of the leading paper.
6. He was to say the least disagreeable.
7. There stood Marion my chum.
8. It was better to give in I think than to have trouble.
9. The text *The Story of Our Country* lay on the desk.
10. The leader sober-faced and steady turned to his men.

11. Yes the unexpected happened.
12. The day being stormy I prepared to read and rest.
13. Our school chorus lined up in orderly rows was a pleasing sight.
14. They have moved to Golden Nevada.
15. His uncle is now in Alberta Canada.
16. Marconi sent the first wireless message in Newfoundland December 1901.
17. On September 12 1908 at Fort Meyer Virginia Mr. Orville Wright made the first practical airplane flight.
18. On August 17 1807 Robert Fulton's boat the *Clermont* began its journey to Albany New York.
19. Write the date and place of your birth.
20. Write to-day's date.
21. Write five salutations for friendly letters.
22. Write three possible complimentary closings.
23. Write the heading for a letter which you might write.

C. Copy the following sentences, punctuating correctly.

1. Who said "Early to bed and early to rise makes a man healthy, wealthy, and wise"?
2. "I expect to go" John said "whenever I am called."
3. The girls shouted "Come! Bring a rope!"
4. "Come" said the trainer quietly. The dog came at once.
5. "That prize is worth winning" said Louise.

D. Copy the following sentences, punctuating correctly.

1. Suddenly the car stopped throwing Ben and me out.

2. Through the crowd there crept a feeling of uneasiness.
3. As they sat on the porch watching the melons were being taken from the field.
4. That statement I do not deny.
5. Once before I did that same thing.
6. The machine started knocking me over.
7. Abruptly the music stopped producing an unusual effect.
8. You like me may make a mistake.
9. To begin with your story is not wholly original.
10. After all your assistance really saved the day.
11. While we were practicing the game was called.
12. While they were sailing the canoe began to leak.
13. We intended to explore the cave being our destination.

E. Copy the following sentences, punctuating correctly.

1. He collected stories of the Indian of the Eskimo of the African tribes and of the Australian bushmen.
2. Do you know the origin of the words *martial cereal museum?*
3. The sons of Mars were Terror Trembling Panic and Fear.
4. In the temple lay seeds of all kinds: wheat beans lentils poppy barley and millet
5. The four phases of the moon are called new first quarter full and third quarter.
6. When the heat of the day is over when the work is done when the shadows grow long grandfather likes to sit under that tree and read.
7. Air may be hot cold dry moist heavy light active or inactive
8. The robin's rain song the restless leech the dry frog and the low-curling smoke are but a few of

the many weather signs which come to us out of the nature-lore which generations of farmers hunters and other out-door folk have built up.

— Carpenter and Wood

9. Your study of science should help you to discover understand and apply great laws of Nature for the betterment of yourself your family and your community.
10. In the brooding darkness of forests on the plains where the sun shone blazingly in cave-homes that barely protected their inmates against the ravages of saber-toothed tigers or gigantic bears in houses perched insecurely over the waters of lakes in the damp depths of rank jungles on mountain sides and by seashore everywhere man looked out upon a mysterious and dangerous world.

— Max J. Herzberg

F. In the following sentences some of the relative clauses are restrictive and some are non-restrictive. Punctuate correctly the sentences containing the non-restrictive clauses. In some sentences the meaning which you give to the sentence will determine the kind of clause.

1. Five boys who were picnicking in the hills discovered the cave.
2. That old shell which I have treasured so long has disappeared.
3. The boy who gets the greatest number of subscriptions wins the bicycle.
4. The pencil that you gave me yesterday is the kind I like best.
5. Nothing that you can do will help.
6. My aunt who lived for years in China brought the fan that you have in your hand.

7. I gave the extra work to Jim who I thought needed the money.
8. Did you enjoy the trip which you took last summer?
9. Boys and girls who succeed in school are laying the foundation for success in the life that follows school days.
10. I gave the message to the first office monitor that I met.
11. The book that you borrowed does not belong to me.
12. The lost book which I borrowed belongs to Henry.
13. Washington, D. C., is one place that I hope to see.
14. A story which he wrote ten years ago has just been published.
15. An accountant is a person who is trained to examine business records carefully.
16. The accountant who has a position of great responsibility must be prepared for promotion.

G. After you have studied Section II below, bring to class examples in print for each of the rules about the use of the comma. You may find exceptions to the rules as stated here; on many points, there is more than one accepted practice.

H. Find illustrations in your composition files of the correct use of the comma.

II. The Use of the Comma

A. The Comma in Compound Sentences

A comma usually precedes *and, but, for, or,* and *nor* when these conjunctions join the members of a compound sentence. If the clauses

are very short, the comma may be omitted. If they are long and contain commas, a semicolon may be used. (See page 301.)

Examples:

The library is open to the public each day from nine in the morning until nine at night, but the circulation of books is very small.

Odysseus set out for home with the other Greeks, but his arrival was delayed ten years.

Athena transformed Arachnida into a spider, for she did not wish her skill as a spinner to be lost.

I shall send you a letter by air mail, or John will telegraph to you.

A fierce monster was slain by Apollo, and, because of his great deed, men venerated him and paid him great honor.

B. The Comma in Complex Sentences

1. The comma is placed after an adverbial clause which precedes its principal clause.

Examples:

When Cronus had overthrown his father, he became the ruler of the world.

After Jupiter attained full growth and strength, he resolved to conquer Cronus.

As the bear persisted in following him, Arcas raised his spear to kill it.

2. The comma sets off a modifying clause when it is merely descriptive; that is, when it is used to give information not necessary to make the sentence true. (Non-restrictive)

The victor, who had already won three prizes, stepped forward. (The fact that the victor

had won other prizes is interesting, but the statement in the main clause is true without the information.)

If the modifying clause serves to point out, it is not separated from the principal clause by a comma. (Restrictive)

The boy who won the prize disappeared in the crowd. (The particular boy who won the prize disappeared.)

The picture that you sent me from Europe was destroyed in the fire. (The particular picture.)

A clause may be either restrictive or non-restrictive depending on the meaning.

Examples:

The Frenchman who piloted the smallest ship won third place.

The Frenchman, who piloted the smallest ship, won third place.

C. The Comma with Parenthetical Expressions

1. A comma is used to set off appositives and their modifiers.

Examples:

Water, the most valuable beverage, has many uses in the home.

Vega, a blue star of the first magnitude, is in the constellation, Lyra.

Nature's principal weather makers, air temperature, air pressure, air motions, and air moisture, will be studied in detail.

Robert, the third boy in line, is captain of the baseball team; his brother, the tall boy in khaki, is our best soccer player.

Terror-inspiring figures of Hades were the Furies, three creatures that attended Proserpina.

If the appositive is part of a proper name, no comma is used.

Examples:
Karl the Great
Leo the Isaurian
William the Silent

If the connection between the appositive and the noun it modifies is very close, the comma is omitted.

Examples:
Uncle Henry
Sister Louise

2. Commas set off an adjective phrase which follows the noun it modifies.

Examples:
The mysterious stranger, conspicuously dressed as usual, entered the room.
An older girl stood there, dark-eyed, red-cheeked.
Frank, tanned and muscular, came home from camp.

3. Commas are usually used to set off qualifying or introductory expressions, such as *however, also, nevertheless, as you know, they say, well, first.*

Examples:
However, the battle continued all night.
I think, nevertheless, we ought to break camp to-morrow.

His family, they say, was very prominent.
Well, what shall we do now?
Alas, the truth must be told.
First, we must plan our work.

4. A comma is placed after *yes* and *no*, used to introduce a sentence.

Examples:
Yes, I expect to go.
No, you will not be needed.
His answer was, "Yes, I'll be there."

5. Commas separate the name of the person addressed from the rest of the sentence.

Examples:
Come here, Mildred, and tell me who won the game?
Frances, will you go to the library for me?
I want you to understand that, Henry.

D. Other Uses of the Comma

1. A comma is used to mark the omission of words.

Examples:
Macon, Georgia (Macon *in the state of* Georgia)
July 12, 1900 (July 12 *in the year* 1900)
I picked a pint of raspberries; John, two; and grandmother, three.

2. The comma usually follows the salutation in a friendly letter and the complimentary close in any letter.

Examples:
Dear Grace,
Dear Miss Potter,

Very truly yours,
Sincerely yours,
Respectfully yours,

3. A comma precedes a brief, direct quotation. If the quotation is long and formal, a colon precedes it.

Examples:
She inquired hesitatingly, "How long may I keep the book?"
The doctor ordered, "Keep off that foot for a week."
Lloyd said, "If you go, I'll go too."
Who said, "Man never is, but always is to be, blest"?

4. A comma is used to prevent misreading or to increase clearness.

Examples:
While eating, the children discovered that the boat was missing.
In his eagerness to befriend Harold, Martin went to absurd lengths.
Your honesty, I do not question.
That fact, I can never believe.
Suddenly the noise stopped, making the silence seem more terrible than before.

5. A comma is used to separate the members of a series.

Examples:
Deeds, wills, marriage settlements, and legal contracts of all kinds are found in the Babylonian records.
The harvest of fruits, grains, and vegetables was unusually plentiful.

Surprise, amusement, and contempt were written on his face.

He dashed through the bushes, into the stream, across the bank, and up the hill.

Their food is nutritious, appetizing, inexpensive, and well served.

The winning numbers were 7, 13, 148, 213.

The Semicolon

I. Test

A. Use semicolons correctly in the sentences that follow:

1. I saw no reason to complain therefore I did not write to you.
2. We decided not to drive as the weather was so uncertain besides, the car was not in very good condition.
3. The chairman called the meeting to order then he announced the surprise.
4. Butter costs sixty cents a pound meat is not quite so high as it was but fruit is very scarce and very costly.
5. He will go first to the office then he checks the clocks at the Union Station from there he goes to the Municipal Building to inspect the time pieces there.
6. The general ordered his men to advance although they knew their cause was hopeless they marched forward bravely.
7. In the first place he knows nothing about music or dancing in the second place he doesn't want to know about either.
8. We knew that he would succeed how well we could only surmise.
9. Economics is the study of men's dealings with one another in the earning of a living or from another

viewpoint it is the principles that govern the gaining and using of wealth.

10. Here, on Mount Olympus, the ancient Greeks believed, Jupiter had fought against the power of Cronus and when his reign was established it was on Mount Olympus that he held court.
11. The suitors become insolent they kill the flocks and herds they take possession of the house as if it belonged to them they disregard the rights of Telemachus.
12. Jupiter was armed with the thunder and the lightning the shaking of his shield produced the storm.
13. There are parts of speech that name *i.e.*, nouns and pronouns.
14. His grades were as follows English C, Social Science C, Latin C, and Algebra A.
15. The herd drew ahead, and plunging through a short lane, vanished over a big swell to the east their drumming rush died rapidly away into silence.

II. The Use of the Semicolon

A. Use a semicolon between the clauses of a compound sentence when the conjunction is omitted.

Examples:

John is not in town this summer; he went to the mountains early in June.

Lack of money forced him to leave school; he became an engineer.

In many lines of work modern inventions cannot replace skill and ability gained by training and experience; the skilled worker will always be the supervisor, the foreman, the leader.

He could not escape; the house was surrounded.

He stayed at home; we went to the debate.

He is a strong student; there is no better student in the class.

The conjunctive adverbs, such as *so, therefore, however, still, yet, then, besides, moreover, nevertheless,* are not true conjunctions. The semicolon should be used to join the members of a compound sentence when the second member is introduced by a conjunctive adverb.

Examples:

You did not let us know that you were going to be out of the city; so we sent for you to come to work.

The work of the semester is nearly accomplished; therefore, I believe you cannot easily make up what you have missed.

The dog raised his head from the rug; then he ran eagerly to the door.

B. Use a semicolon between the members of a compound sentence when the clauses contain commas.

Examples:

John, who has the highest record in the room, was elected class president; Irene, who ranked next, was made home room president.

He proved incompetent; in spite of the fact that we all liked him, he was discharged.

The spring came and went; we waited anxiously, but there was no word from the travelers.

When a lens is cut so that its center is thicker than its edges, it is called *convex;* lenses in cameras and opera glasses are convex.

The girls agree to look after the invitations, to plan the luncheon, and to decorate; the boys expect to secure the music, to arrange the program, and to clear up after the party.

C. The semicolon usually precedes such expressions as these: *namely, viz., i.e., for example, the following, thus.*

Examples:

1. His instructions were as follows: Proceed by the north road to Holland Crossing; take the right hand road at this point. Watch for the signal after you make the turn.
2. The astronomer calls the brightest star of each constellation *Alpha;* for example, the *Alpha* star of the big dipper is the one nearest the North Star.

The Colon

I. **Test**

A. Punctuate the following by the use of the colon:

1. Dear Sir
2. Geography largely decides the following the character of a country's inhabitants, the resources and industries of a nation, the standing or progress of its people.
3. There are eight parts of speech nouns, pronouns, verbs, adjectives, adverbs, conjunctions, prepositions, interjections.
4. Theodore Roosevelt once said

   The boy who will maltreat either a smaller child, a little boy or a little girl, or a dumb animal, is just about the meanest boy that you can find anywhere in the world. You should be brave and able to hold your own just because you should be able to put down such a bully. It should be your pride to be the champion of the weak. You will find a certain number of boys who have strength and who pride themselves on it and who misuse it. The boy who will torture something harmless, who will

oppress the boy or girl who is weak, or do wrong to those who cannot resist, almost always proves to have a weak streak in him, and not to have the stuff in him that would make him stand up to an equal foe under punishment. That boy has not real courage, real strength; and much though I dislike seeing a boy who is timid, who is afraid, who cannot hold his own, I dislike infinitely more, I abhor, the boy who uses strength and courage to oppress those who cannot help themselves.

5. I should like to have the following explained to me a shooting star, a hurricane, how to tell a planet from a star.
6. He has traveled in the most unusual places Zanzibar, Kamchatka, Madagascar.
7. Our favorite games at Morton are these soccer in the fall, volley and basketball in the winter, and baseball in the spring.
8. I asked you this question Where are we to get more equipment?
9. They planned to discuss the following points Shall we enter the tournament? How shall we select a representative? How shall we finance the affair?

II. The Use of the Colon

A. The colon is used to introduce a long quotation, a list, or a statement.

Examples: (Note *this* colon)

1. Secure from the United States Department of Agriculture one of the following pamphlets:
   No. 77. The Liming of Soils
   No. 104. Notes on Frost
   No. 345. Some Common Disinfectants
   No. 679. House Flies
2. There are eight major planets: Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, and Neptune.

3. Although Odysseus is the hero of the Odyssey, the poem is a three-fold story: the story of a loyal wife, who waits nearly twenty years for the return of her husband from the Trojan War; the story of that husband, Odysseus, who finally triumphs over forces within him and without and wins his wife and kingdom; and the story of Telemachus, who, an infant when his father leaves home, grows steadily in discretion and in ability to assume responsibility in a baffling situation.
4. David Starr Jordan once said: The man who is successful will not be a dreamer. He will have but one dream, and that will work itself out as a purpose. The man of purpose says no to all lesser calls, all minor opportunities. He does not abandon his college education because a hundred dollar position is offered him outside. He does not turn from one profession because there is money in another. He has his claim staked out, and with time he will fill in the detail of its boundaries.

B. The colon may be placed before an exact explanation of something which precedes it.

Example:

1. Newton discovered the law of universal gravitation: Every body in the universe attracts every other body in the universe.

C. The colon follows the salutation in a business letter.

Examples:

My dear Mr. Brown:
Gentlemen:

D. The colon is used in writing time in figures.

Examples:
6:15 a.m.
12:45 p.m.

PARENTHESES AND BRACKETS

The Use of Parentheses and Brackets

A. Use parentheses to inclose a reference in a text.

Examples:
You have studied the characteristics of good story telling (page 56).
Turn to the section on parts of speech (page 355) and then answer my question.

B. Parentheses may be used to inclose an expression that breaks the main thought of the sentence by giving examples, illustrations, or additional information. (Commas are usually used to set off slightly parenthetical expressions. See page 296. See also the use of the dash, page 307.)

Examples:
Inertia is the tendency of a body at rest to remain at rest (a ton of coal) and a body in motion to remain in motion (a ball when thrown).
To-day it is hot and humid (that is, there is much moisture in the air).
If you can convince Mr. Gordon (and I believe that you can), I shall be very proud of you.

C. Brackets are used by authors, editors, and printers to inclose explanatory insertions.

Examples:

If the airplane is cambered [arched toward the middle], what is the effect?

That census [1900] revealed many important facts.

The Dash

The Use of the Dash

A. The dash may be used when a sentence is broken off abruptly.

Examples:

1. I put the key — where did I put the key?
2. He didn't intend to do that. He intended to — but how can I explain it?

B. Dashes are sometimes used to inclose parenthetical expressions such as a repetition or afterthought. See Comma, page 296, and Parentheses, page 306.

Examples:

He drank hot milk before going to bed — this was his usual custom — and slept soundly in spite of the excitement.

They sent the message at once — telegraphed it, they say.

I expect you — and I have thought long and earnestly about the matter — to take that journey by yourself.

The Apostrophe

I. Test

A. Place apostrophes correctly:

1. Mind your ps and qs.
2. You make your is and es alike.

3. Is this yours? Whose book is it? Is it Marthas? Or hers?
4. Weve been here since four o'clock and Im tired. Somebodys to blame, and I want to know who.
5. Theyre hoping its the last storm of the season as the dams so weak.
6. Youre certain your answer is correct?
7. Johnson and Johnsons products are advertised.
8. Dont you wish you were coming, too? Why doesnt Henry come?

II. The Use of the Apostrophe

A. The apostrophe is used to mark the omission of letters. The following contractions are in good usage in conversation and in extremely informal writing:

aren't . . . . . are not
can't . . . . . can not
didn't . . . . . did not
don't . . . . . do not
doesn't . . . . does not
haven't . . . . have not
I'll . . . . . I will / I shall
I've . . . . . I have
I'm . . . . . I am
I'd . . . . . I would / I should
it's . . . . . it is
mustn't . . . . must not
shouldn't . . . . should not
you've . . . . . you have
you're . . . . . you are
they're . . . . . they are
we've . . . . . we have
we're . . . . . we are
wasn't . . . . . was not
wouldn't . . . . would not
won't . . . . . will not
we'll . . . . . we will / we shall
who's . . . . . who is
what's . . . . . what is

B. The apostrophe is used to show ownership. (See page 368.)

1. No apostrophe is used to form the possessive case of personal pronouns or of the relative pronoun *who:*

a. This work is *theirs.*
b. The car is *hers.*
c. *Its* purpose was not plain.
d. He is the man *whose* story won the prize.

2. The apostrophe, however, is used in forming the possessive case of other pronouns:

a. One should not forget *one's* manners.
b. *Anybody's* ideas are welcomed.
c. *Another's* wishes must be considered.

C. The apostrophe is used to form the plurals of letters, figures, words, and signs:

Three 6's Four $'s Crooked X's

Quotation Marks

I. Test

A. Place quotation marks and any other marks of punctuation required in the following sentences:

1. Are you planning to attend the conference I asked. Certainly, I am she replied.
2. The little girl questioned eagerly. Is it mine? Is it for me? Can I have it now?
3. She laughed and quoted Oh, young Lochinvar is come out of the West.
4. At that time continued the speaker few persons were ready to say with Patrick Henry Give me liberty, or give me death!
5. Did I hear you say I wont
6. Am I right Am I right muttered Sidney is all that you can say
7. He ordered Halt or I fire
8. Our president the secretary said has been called to a meeting. In his absence, the vice-president should preside. Is the vice-president here?

9. Its an extraordinary thing even so he said puffing every dog nowadays seems to look upon me as his long-lost master but it wasnt always so I hated dogs and they hated me

Not wishing to say really or indeed to this big outdoor man I simply grunted my surprise

Yes we were born enemies more than that I was afraid of dogs a little fuzzy toy dog ambling up to me in a room full of company with his tail wagging gave me the shudders I couldnt touch the beast and as for big dogs outdoors I feared them like the plague I would go blocks out of my way to avoid one

I dont remember being particularly cowardly about other things but I just couldnt help this it was in my blood for some reason or other it was the bane of my existence I couldnt see what the brutes were put into the world for or how any one could have anything to do with them

And the dogs reciprocated they disliked and distrusted me the most docile old Brunos would growl and show their teeth when I came near

Did the change come suddenly I asked

Quite it was in 1901 I accepted a commission from an importing and trading company to go to the Philippines to do a little exploring and spent four months in the sickly place then I got the fever and when I recovered I couldnt get out of there too soon

— Walter A. Dyer

10. Kill me cried the terrified boy

Mr Shafto felt scorn and pity

You deserve it my lad but I kill only in fair fight he said you need a birching how old are you

Fifteen years and dying of wounds

You have lost a little blood said Shafto you need nourishment water and food and so do I get to your feet and lead me to food and drink

The other arose unsteadily I am Louis de Lalain a gentleman of France he said with dignity and you with your dirty face must be a common sailor

Mr Shafto grinned Ive gentility enough even if Im not dressed like a jackanapes he replied and when I wash the soot and blood off my face youll find me white

— Theodore Goodridge Roberts

II. The Use of Quotation Marks

A. In a narrative each separate speech should be inclosed in quotation marks. A single speech, however, is often made up of several sentences.

Examples:

1. Hans asked timidly, "Will there be a place for me?"
2. The old captain, angered by Landon's absence, stormed at his secretary. "Does the lad not know that he is in danger? All the friendship in the world cannot help him if he is discovered. Who helped him? I should like to know that, and I mean to know it, too."

B. A quotation within a quotation is inclosed in single quotation marks.

Example:

Frederick inquired meaningly, "Did you ever hear the saying, 'A barking dog never bites'?"

C. When a quotation is broken by an expression such as *he said*, an extra set of quotation marks is used, and the words which break the quotation are set off, usually by commas.

Example:

"I wonder," said Helen, "if she thinks I believe all that she told me."

The Hyphen

1. There are as many syllables in a word as there are sounded vowels or diphthongs.

   Examples: ad-journ, el-e-vate.

2. Never let a syllable of one letter stand alone on a line. Try to avoid letting a syllable of two letters stand alone. Such words as *a-bout* and *ci-ty* should never be divided.
3. A word of one syllable should never be divided.

   Examples: through, neigh.

4. Whenever possible, begin a new syllable with a consonant rather than with a vowel.

   Examples: ex-pec-tant, re-late.

5. When two or more letters make one sound, they must not be divided.

   Examples: de-stroy, gen-tlemen.

6. If a suffix is not pronounced separately, it is not a separate syllable.

   Examples: pressed, dropped.

7. When a consonant is doubled, the division is generally between the two consonants.

   Examples: com-pel-ling, for-get-ting.

Writing Figures

1. Spell out numbers less than one hundred except when used in groups of three or more sets.
2. Spell out round numbers.

3. A sentence should never begin with figures.
4. If a number contains decimals or fractions, it is common to write it in figures.
5. Sums of money should usually be expressed in figures, although an even amount in a letter is frequently spelled out.
6. Do not use figures when the word *number* or the phrase, *per cent,* is spelled out. Number fifteen — six per cent. Do not spell out an amount when a sign or abbreviation is used. No. 15 — # 15.
7. Write 75¢ or 75c. Never $.75 except when tabulating.
8. Figures do not follow figures.
   Example: In 1917 twenty-seven (not 27) firms were added to the syndicate.

REVIEW EXERCISES

Correct the punctuation in the following sentences. Be ready to state the rule which governs your correction.

A.
1. He won the first race easily. Just as I hoped he would.
2. He is the fastest high school player in the city. The fastest in years.
3. The dr came at once and then telephoned for dr Siddons
4. The sun went under a cloud. Making the time we waited seem doubly long.
5. When you have finished your dinner. Well be waiting for you on sixth St. and Colfax ave.
6. He studies, french, english, Algebra and science.
7. We expect you, to be on time to be present every day and to leave promptly.
8. The day was cold but, pleasant.

9. The first one who finishes may go to the board, speed and accuracy are both important in this problem.
10. Get your tennis racket and come with us, we are going to the Hadley Court.
11. They played games until noon, then they ate a light luncheon, later they swam for a while.
12. While the band was playing; we sat still listening for the music was unusually good: and the sound, from across the lake, was delightful
13. On Friday, the storm broke
14. September 2nd 1929 was labor day
15. Boys, who study, will succeed.
16. Children, who are tall, will probably be tall adults.
17. Noticing the cloud the scout-master called the boys together and said let us break camp and be on our way, theres a storm coming old baldy looks quite angry
18. Dont tell me Fred that youve lost your only ignition key
19. Well lets talk the matter over first what is the trouble I didn't hear the beginning of Fritzs argument
20. John the former leader was always on hand to help Laurence the newly-elected captain.

B.

1. I tell you, Fanny that you misunderstand the assignment
2. A small, bedraggled, unhappy, child stood in the door.
3. She said that, every-one was waiting.
4. Marion called come on
5. Under the tree, was the luncheon
6. Mary said: Will you please hold my books?
7. I asked "if you were hungry."
8. The charming (?) visitor soon went home.
9. Does'nt your aunt live here.
10. Burns's poems are read to-day as well as Dicken's novels.

DICTATION EXERCISE

Ask your teacher or a classmate to dictate the following passage to you. After you have written it from dictation, compare your version with the passage given here and see if there are any differences in punctuation and capitalization. Check your punctuation carefully with the original. Be sure you understand the reason for the use of any mark with which you disagree.

C. A short distance ahead the distorted hulks of two locomotives, and a stretch of track strewn with over-turned or broken cars and the remains of what had been a solid cargo of merchandise, told their story: two heavily loaded freight trains had come together with a crash. The day was clear, the roadbed at that point was level, the track was well railed and smooth and straight; it seemed as if a collision could hardly have occurred except through gross carelessness. Westinghouse suggested as much to one of the company's employees who was standing near, supervising the clearing of the track.

"No," answered the man, "the engineers saw each other, and both tried their best to stop, but they couldn't."

"Why not? Wouldn't the brakes work?"

"Oh, yes, but there wasn't time. You can't stop a train in a moment."

This remark rang in the young man's ears the rest of the day. Fortunately, no lives had been lost in the wreck, but his train was delayed so long that he missed his appointment, and the annoyance gave pungency to questions which kept rising in his mind: They hadn't time? Why not? Suppose one of those trains had been full of passengers instead of freight? Suppose it had been the train he was riding on? Here was a subject even better worth studying than the replacement of derailed cars, which had commanded so much of his attention as the result of an earlier accident.

Obviously, the key to the collision lay in the lapse of time

between the "down brakes" whistle and the clamping of the brake shoes on the wheels. The engineers doubtless acted quickly enough when they apprehended the danger; but, if, instead of sounding a signal to several other men, these two had been able to apply the brakes instantly themselves, the possibilities of damage would at least have been reduced to a minimum. How could this be made practicable?

"Opportunity," says the familiar maxim, "knocks once at every man's door." The guise in which it knocked at George Westinghouse's door is worthy of a place among the romances of invention.[1]

---

[1] From *Life of George Westinghouse* by Frances E. Leupp; copyrighted by Little, Brown and Company.

CHAPTER XIV

MEMORIZING

THERE was a time when ability to memorize word for word was the chief factor in success in school. To-day you are asked to memorize only material that is of service to you, or that gives you pleasure. Very seldom are you required to learn "by heart"; perhaps the chief use you make of memory is recognition. Knowing how to memorize makes the process easier.

Directions for Memorizing

1. *Understand the meaning of what you are memorizing.*

Memorizing is well begun when you understand the poem, the passage, the phrase, or the sentence which you are studying. If you are memorizing a selection, understand its general sense and purpose; see the separate parts and their relationship to the whole. Suppose that, as you studied *The Code of Good Americans* on page 51, you determined to memorize The Law of Self-control. If you follow the direction just given, you will probably say to yourself: "This section means that a good American is one who serves his country. Those who serve best are those who control themselves best." This is the general meaning. Three sentences that follow develop this: *tongue, temper,* and *thought* must be controlled.

2. *Note relationships, similarities, contrasts, significant facts, construction, and wording.*

Think again about the three sentences:

I will control my tongue, and will not allow it to speak mean, vulgar, or profane words.

I will control my temper and will not get angry when people or things displease me.

I will control my thoughts and will not allow a foolish wish to spoil a wise purpose.

Note the relationship between the two parts of the predicates:

tongue . . . . . speak
temper . . . . . get angry
thought . . . . . spoil

Note that all three sentences follow the same construction:

I will control my ——, and will not ——.

Note the three adjectives modifying *words: mean, vulgar,* or *profane.*

Note the clause following *get angry: when people or things displease me.*

Note the contrast between *foolish wish* and *wise purpose.*

Reviewing the arrangements suggested on page 46 and the study of transition words on page 137 may help you to see possibilities of relationship.

One device in memorizing is association. By association we mean holding two things in mind at the same time. Afterwards when you think of one, you tend to think of the other. If you are having difficulty in remembering the uses of the gerund and the participle, study the following:

gerund — the *n* in gerund stands for noun. The gerund is always used as a noun.

participle — the *a* in participle stands for adjective. The participle is always used as an adjective.

Perhaps when you first learned the word *perimeter*, your teacher told you that the *rim* in per*rim*eter would help you to remember that the word means *distance around*.

If a fact proves hard to remember, try to associate it with something that will help to fix it in your mind. Any device that you make up for yourself is better for you than one that some one else originates.

If you have difficulty in remembering a series of dates or words, try to associate them. Suppose that you are memorizing the six steps in an experiment:

1. The Problem
2. Materials
3. Method
4. Observations
5. Conclusion
6. Practical Application

Let your thought rest first on

1. Problems
2. Materials

Then think of

2. Materials
3. Method

Then fix in your mind

3. Method
4. Observations

Follow this plan with the six terms.

Another way to memorize a list of this kind is by

studying the position of the terms. Write your six steps:

1. .....
2. .....
3. .....
4. .....
5. .....
6. .....

The first step, *The Problem,* is so logically first that you will have no difficulty in remembering it. The second grows out of the first, for you can't expect to work out a problem without materials. The third point refers to how you are going to solve your problem, and this too is easily remembered. Perhaps point five will stand out in your mind, for, of course, it is the solution of your problem. Then slip in *Step 4. Observation* simply because of its place between three and five. You may need to place *Step 6. Practical Application* in the same way. Sometimes you will memorize readily all except a point or two, and these you can often fix by their position.

3. *Practice learning in the way that you expect to use the material.*

If you are studying a French vocabulary which you expect to use in conversation, you should study aloud. How do you think one should study spelling? Why?

If you know the form in which your work will be tested or used, arrange to practice or study in that same way.

4. *Distribute your practice.*

If you think that you will need half an hour to memorize an assignment, break up your practice into small periods, perhaps three ten minute periods, or four seven minute periods. If you distribute your practice, you will probably need less time for learning than if you

practice for one period only. Spacing your practice will help you to retain what you learn.

5. *Learn as a whole.*

Learn a poem or a passage as a whole unless it is very long. If it is too long, break it up into parts and learn each part as a whole. Hold the parts together by connecting the thought.

6. *Determine to remember.*

When you are studying to remember, do so with the intention of memorizing. Fix your attention on what you are doing and expect to remember the material.

EXERCISES

Apply the directions for memorizing to the following:

A. A definition in this book.

B. One quotation about conversation in Chapter I.

C. One law in *The Code of Good Americans* not previously memorized. (See page 51.)

D. A speech which you are preparing.

E. One of the poems in this book or any other poem approved by your teacher.

CHAPTER XV

WORD STUDY

" For every sentence that may be penned or spoken the right words exist. They lie concealed in the inexhaustible wealth of a vocabulary enriched by centuries of noble thought and delicate manipulation. He who does not find them and fit them into place, who accepts the first term which presents itself rather than search for the expression which accurately and beautifully embodies his meaning, aspires to mediocrity, and is content with failure."

In the preceding paragraph, Agnes Repplier expresses with much force and clarity her belief as to the task of each one who aspires above mediocrity. We all know the delight and satisfaction which result from hearing a thought expressed precisely as it should be, and occasionally we feel the joy of the creator and artist.

Words serve a double purpose as you grow older and begin to accept the responsibility for finding the right word. They are a means of interpreting you and your thoughts, wishes, feelings, and desires to your family and friends, of establishing friendly or unfriendly relationships with those whom you meet each day; and they help you to clarify your own thinking and in this way develop assurance and confidence. While your thought is hazy and you " know but just can't say it," you are timid and easily shaken. The learner in the

driver's seat has accomplished much when he graduates from the "this" and "that" stage to the point at which the names, *clutch, gear-shift, neutral, high gear, intermediate,* and *low gear* bring up definite pictures.

The language of a people changes constantly, for in it is written the life of the people who speak it. Wars, inventions, discoveries, and new contacts bring new words with them. (See page 13.) Words are formed as they are needed. *Enplane* and *deplane* are two words which have been found necessary since the airplane became a practical means of transportation. Your study of prefixes, suffixes, and stems has shown you how much we owe to the Latin and Greek languages.

A Study of Borrowed Words. — The list that follows will help you realize how many of the words you use every day are borrowed from other languages.

In some cases the form of the word has been changed; in others the spelling has been retained although the pronunciation has changed; in still others spelling and pronunciation are the same as in the original tongue.

Consult an unabridged dictionary for pronunciation and meaning if you are in doubt.

adobe — Spanish
amateur — French
antique — French
bureau — French
burro — Spanish
café — French
cañon — Spanish
caravan — Persian
conduct — French
corral — Spanish
costume — French
dairy — Icelandic
depot — French
detour — French
gorgeous — French
granger — French
hammock — American Indian
hominy — American Indian
lad — Irish
lariat — Spanish
lasso — Spanish
levee — French

menu — French
mesa — Spanish
moose — American Indian
piano — Italian
plateau — French
prairie — French
promenade — French
ranch — Spanish
restaurant — French
Sabbath — Hebrew
soprano — Italian
squaw — American Indian
tepee — American Indian
tobacco — American Indian
waltz — German

Common Latin and Greek Prefixes, Suffixes, Stems. — You are familiar with many prefixes (syllables placed before a stem to modify its meaning), suffixes (syllables placed after the stem), and stems (root or basic syllables), and you have proved the value of this knowledge in determining the meaning of a derivative (words derived or formed from stems).

The following list contains the most commonly used Latin and Greek syllables. You will recognize many of them. As you read them, think of words in which they are found.

PREFIXES

a, ab, abs — off, from, away
ante — before
anti — against
auto — self
bi, bis, di — two, twice
circum — around
co, col, com, con, cor — with, together
counter, contra — against
de — down, away, out
dif, dis — apart
e, ex — out, forth
en, em — into, in, on
hemi — half
inter — between
non — not
ob, oc, of — against, about, before, near, over, toward
per — through
post — after, behind
pre — before
pro — for, forward
re — back, again
semi — half
tri — three

STEMS

ag, act — do
arch — rule, government
ars, artis — art, skill
aud — hear
caput — head
centum — hundred
clud, clus — shut, close
cor, cour — heart
cred — believe
cur — run
decem — ten
dens — tooth
duo, du — two
equ — equal
fac, fact — make *or* do
fer — carry *or* bear
fin — finish
flect — bend
fort — brave, strong
frater — brother
grad, gress — step, pace
graph — write
log, logy — word, science of
manu — hand
mare — sea
meter — measure
navis — ship
opus — work
pars — part
pater, patri — father
ped — foot
pel, puls — drive
pend — hang
phon — sound
pli, plic — fold
pos — place
populus — people
port — carry
scrib, scrip — write
sci, scie — know
sequ, secu — follow
sta — stand
struct, stru — build
tele — far
ten — hold
trans — across
trud — thrust
unus — one
ven, vent — come
vend — sell
vid, vis — see
vita — life
voc — call

SUFFIXES

Noun

age — condition
an, ant, ent — one who
ancy, ency — state of being
ary, ery, ory — place
ar, ier, yer — one who
im — indicating more than one
in — pertaining to chemical substances
let — small, little
ment — that which
ness — state of being
sure — state of, that which
ty, tude — state of being

Adjective

al — belonging to
able, ible — able to be
ate — having the quality of
ful — full of
ic — belonging to
il, ile — pertaining to
ish — like
ize — to make
ior — indicating the comparative degree
less — without
ous — full of

Adverb

ly — manner
ward — direction of

Verb

en — to make
fy — to make
ize — to perform the act of

EXERCISE

A. Explain the meaning of the following words by referring to the lists that precede:

1. justify
2. vital
3. duet
4. artist
5. partner
6. dual
7. pendant
8. rectify
9. vitamin
10. duel
11. discourage
12. artful
13. classify
14. independent
15. operate
16. particle
17. pacify
18. artistic
19. cordial
20. duplex
21. vitality
22. solidify
23. artificial
24. courage
25. partition
26. compel
27. purify
28. fraternal
29. coöperate
30. artless
31. union
32. adhere
33. beautify
34. factory
35. movement
36. unify
37. export
38. appointment
39. manicure
40. impartial
41. entertainment
42. universe
43. include
44. conclude
45. naval
46. enlargement
47. unit
48. import
49. falsify
50. exclude
51. compose
52. navigator
53. manuscript
54. marine
55. disbelieve
56. confer
57. per cent
58. population
59. fraternities
60. mariner
61. non-union
62. decimal
63. per capita

64. audience
65. postpone
66. transport
67. caption
68. century
69. popular
70. indent
71. motor
72. familiarize
73. previous
74. dental
75. capital
76. fortitude
77. autograph
78. telephone
79. monarch
80. enplane

Levels of English. — As you studied levels of English on page 32, you were perhaps curious to know the standing of certain words. If the word you are seeking is not in the list that follows, consult an unabridged dictionary. The list should help you to determine which words you intend to make a part of your vocabulary and which you should reject. *Localisms* and *Low Colloquialisms* as well as most *Slang* have no place in the vocabulary of the boy or girl who is ambitious to become more skillful in the use of language.

I. **Literary or Formal** (Approved where they do not sound affected)

brook — permit
deck — decorate
errant — wandering
goodly — considerable (*goodly number*)
gore — blood
locale
mead
pelf
save — but
sunder — divide
verily

II. **Colloquial** (May be used informally)

ad — for advertisement
and — *Try and see* if you can reach it.
Come and see us.
Go and tell your mother.

anxious — eager
back — to support, to withdraw. (The team *backs* Jim for captain. He *backed out* of his bargain.)
badly — for *very much.* (She wanted to win *badly.*)
blues
bye-bye
chum
come — (He *came down* on us like a ton of bricks, *or* How did you *come* to do that?)
contrary — perverse
corner — commercial colloquialism. (*Corner* the market. A *corner* in wheat.)
crawfish — to back out
crowd — group
cut — to refuse to recognize
dead — in the sense *complete* (*dead* loss, *dead* tired)
'em — for *them*
feel — (It *feels like a* storm.)
fellow
fidgets
fine — term of approval (*fine* day, *fine* time)
first thing — for *immediately*
fix — for *repair, prepare, get even with*
flu — for *influenza*
folks — family
funny — for *strange, curious, odd*
give — for *prefer.* (*Give* me the country.)
glorious — intensive (*glorious* time, *glorious* day)
grit — for *courage, endurance*
gym — for *gymnasium*
hard up — meaning *poor*
heap — meaning *much.* (He made a *heap of* trouble for every one.)
immense — intensive meaning approval (*immense* time)
just — colloquial intensive (*just* lovely)
let on — meaning to admit knowledge. (Don't *let on* I told you.)
mean — I feel *mean*

mighty — colloquial intensive meaning *very*
neck — for *region*
nice — a word indicating approval
offish — meaning *distant, stiff*
pal — comrade (once was slang)
people — meaning *family*
photo — colloquial abbreviation of photograph
pluck — courage
potter — to keep busy. (He *pottered* around all day.)
pretty — *rather, somewhat.* (He feels *pretty* well.)
put in — spend. (We *put in* several days at the lake.)
raise — increase (*raise* in salary)
rocker — rocking chair
scout — fellow
smell of — for *smell.* (*Smell of* this rose.)
spell — period of weather (hot *spell*)
splitting — violent (*splitting* headache)
taxi — colloquial abbreviation for *taxicab*
truck — garden products. (He has a *truck* farm.)
up — added to such verbs as *connect, cripple, divide, finish, polish, settle*
wire — telegram
youngster — boy

III. **Low Colloquial** (Incorrect, to be avoided)

ain't — Contraction of *am not, are not*
any — Did you rest *any* to-day?
any one, anybody (with *their*). (Is there *anybody* who hasn't *their* ticket?)
any place — for *anywhere.* (I can't find that book *any place.*)
at — (Where is he *at?*)
back of — for *behind.* (The car is *back of* the garage. He was *in back of* the shadow. *In front of* is standard English; so is *At the back of.*)
broadcasted — as past tense of *broadcast*
bursted — for *burst*

bust — for *burst*
don't — for *does not.* (He *don't* know.)
had ought, hadn't ought — should be simply *ought* or *ought not*
let's don't — for *Let's not.*
ornery — contemptible
sass — impudence
so — equivalent to *so that.* (I ran *so* I would not be late.)
sure — meaning *yes*
that and this — used as an adverb. (I was *that* tired.)
that there — (*That there* book is mine.)
theirselves — for *themselves*
used to could — *used to be able to*
whatever — instead of the interrogative *what.* (*Whatever* reason did he have? *Whatever are* you doing?)

IV. Slang (Bad form, to be avoided)

bean — for *head*
bid — for *invitation*
biff — for *blow*
bird — term of approval
blighty — army slang for *home*
bloke — fellow
blurb — literary slang for advertising on jacket of a book
bone — college slang for *study*
bunch — group
bunk — term of condemnation
can — for *cease.* (*Can* that noise.)
cheese — for *cease.* (*Cheese* it.)
chesty — self-important
codger — queer fellow
corker, corking — term of approval
cram — to study hard. College slang
crash — (*Crash* the gate.)
divvy — to divide
drag — for *power* or *influence*

duffer — awkward, stupid person
eats — for *refreshments, food*
fat — (He has a *fat* chance to win.)
faze — disturb
fire — discharge
flivver
flunk
frosh — college slang for *freshman*
glim — for *light*
grouch
gump
hipped — meaning *fanatical*
jar — annoy
jaw — scold
kick — for *object*
peeve — annoy
piffle — silly talk
piker — tramp
pile — fortune
priceless — extremely amusing or agreeable
push — group
put over — succeed
rag — joke
rot — nonsense
rubberneck — staring person
snap — something easy
snappy — *quick*
stump — be too difficult for. (The lesson *stumped* him.)
swell — fashionable
tenderfoot — western slang for an *Easterner*
wheeze — joke

V. Trite Phrases (Correct, but better avoided)

aching void
as a matter of fact
at one fell swoop
bated breath
bathed in tears
beg to say
beg to remain
better half (for wife)

brawny arms	graphic description
breathe a sigh of relief	great open spaces
breathless silence	green as grass
by leaps and bounds	happy pair
cold as ice	haughty stare
each and every	hoary head
favor with a song	sad to relate
few and far between	too funny for words

Some Classifications

In your study of words, you have enlarged your vocabulary by acquiring a number of terms connected with words. You can think and talk much more intelligently and accurately when you possess specialized vocabularies.

EXERCISES

B. Review the following terms:

Synonym: one of two or more words that have the same or about the same meaning

Examples: upright, erect
alone, solitary

Antonym: one of two words of opposite meaning

Examples: sunshine, shadow
peace, war

Homonyms, or homophones: words that sound alike but differ in meaning

Examples: rain, rein, reign
real, reel

C. Write synonyms for the words in the following list:

abandon	confident
abominable	cordial
agriculture	grateful
amicable	heroic

juvenile	predict
mimic	usual
permanent	vocation
pierce	voluntary

Write antonyms for the following words:

absence	ecstasy
activity	hope
attack	innocence
debit	yield
dwarf	wicked

Spell homonyms for the following words:

alter	grown
been	peer
beech	straight
core	sight

Idioms. — Another word which you should know is *idiom*. There are many expressions in use in our everyday speech which we all understand but which cannot be explained grammatically and for which it is difficult to find a literal translation into a foreign tongue. The sentence *I am friends with him now,* or such expressions as *by the by, of late, talking-to* illustrate this idiomatic use of English. We use idioms unconsciously; they have a very real place in our speech.

Among the interesting idioms are those whose meaning depends upon the arrangement of the syllables. Use the following words in sentences and note the differences in meaning:

1. overtake — take over
2. undergo — go under
3. overlook — look over
4. upset — set up

Our use of prepositions is largely idiomatic. We use certain prepositions with certain words with little reason except custom. Prepositions are a great source of difficulty to the foreigner studying English. (See page 434.)

Other idioms are made up of two words of similar meaning. For example:

cut and run
enough and to spare
far and wide
heart and soul
head and ears
bag and baggage
spick and span
wear and tear

Some one else's is idiomatic; so, too, are such expressions as *last night, no wonder, o'clock,* in which whole words are omitted.

Figures of Speech. — Writers resort to various devices to challenge the attention of their readers, and to help them create pictures or images. They search for specific, vivid, exact, concrete words and avoid vague, general phrases that everybody uses. There are some expressions that have been worn smooth by constant use like coins that have been long in circulation; such expressions have lost much of their power and are likely to be trite and meaningless.

One way of stirring the imagination is by using figures of speech. The word, *figure,* in this sense, means a way or manner of expression, a sort of language device. Figurative language is pictorial language; it suggests pictures to the mind.

Figures of speech are used when the feelings or emotions are aroused. You rarely find figures of speech in a business letter, in a history assignment, or in an article in an encyclopedia. You are most likely to find figures of speech in literary writing, when the writer is doing all that he can to make an idea clear and at the same time to impress the full force of it on the reader. Figures of speech are appropriate when the thought is noble and elevating, when the feelings are involved, and when the imagination is alert.

You employ figures occasionally when you write. You should become acquainted with some of the chief ones so that, when you read, you will be able to understand the literal thought of a passage easily.

The most common figures are those that express comparison and association. To make a difficult idea clear, the writer calls to our minds the picture of something that is familiar. Figures of speech are based on the idea of comparison and association.

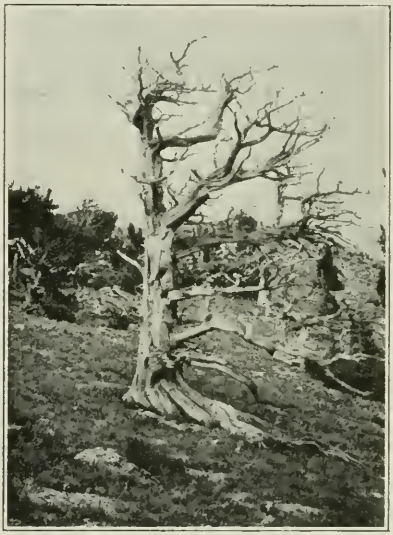
A *simile* is a figure of speech that expresses a likeness between two different things. Its purpose is to make what is unfamiliar and difficult to understand clear and vivid by comparing it with what the reader already knows.

Following are examples of similes. Explain the appropriateness of the comparison.

1. My mother has the prettiest tricks
   Of words and words and words.
   Her talk comes out as smooth and sleek
   As breasts of singing birds. — Anna Hempstead Branch

2. As cold waters to a thirsty soul, so is good news from a far country. — Proverbs XXV:25

A *metaphor* suggests a likeness between two things that are quite unlike in other respects. Its purpose is to make us see an object or to understand an idea in a new way. We may say, for example, " The ship plows the sea." Between a ship and a plow there is really only one point of similarity and that is, of course, their motion and the effect on the land and on the water. If the comparison is too hard to picture, it is probably not a good metaphor.



Gray and Old Hags of Cedars

Following are examples of metaphors. What is the literal idea? What things are compared?

1. " To see a clever hostess, with the merest flick or two of her paddle, guide the frail bark of conversation between the sunken rock here and the rapids there, warms my heart."
2. A tree is an underground creature with its tail in the air. All its intelligence is in its roots.

— Oliver Wendell Holmes, *Over the Teacups*

3. Gray and old
Hags of cedars, gaunt and bare,
With streaming, tangled hair
Snarl endlessly.

— Hamlin Garland, *Magic*

Personification is a figure of speech that compares an object or idea with something that has life.

1. "O World, I cannot hold you close enough."
2. "The mountain and the squirrel had a quarrel."

Following are examples of personification. Express the literal idea in each figure.

1. Now leaps the wind on the sleepy marsh,
   And tramples the grass with terrified feet.
   — Lowell, *Summer Storm*

2. Time, you old gypsy man,
   Will you not stay,
   Put up your caravan
   Just for one day?
   — Ralph Hodgson

There are other figures based on suggestion or association. A word or phrase may be substituted for another closely associated with it; for example, "He set a good table." *Table,* of course, refers to food and drink.

A part of an object suggests the whole, or the whole suggests a part; for example, The harbor was crowded with sails. *Sails* is used for *ships.*

When you read figurative language, remember that you should comprehend the literal idea the writer wishes to express and see the image or figure by which he makes his idea clear. The picture should be distinct, not confused; else it hinders rather than helps.

EXERCISE

D. Find the figures of speech in the following quotations and in the poems about words on pages 339–342. What pictures do you see? Select the figures of speech that you like best.

1. The moon was afloat
   Like a golden boat
   On the sea-blue depths of the sky.

2. The wind is sewing with the needles of rain;
   With shining needles of rain
   It stitches into the thin
   Cloth of earth — in,
   In, in, in.

3. I love most to see nature do her spring house-cleaning, with the rain-clouds for her water-buckets and the winds for her brooms. What an amount of drenching and scrubbing she can do in a day! How she dashes pailful and pailful into every corner, till the whole earth is as clean as a new floor.

   — James Lane Allen

4. Guarded within the old red wall's embrace,
   Marshaled like soldiers in gay company,
   The tulips stand arrayed.

   — Amy Lowell

5. And by the wharf the great ship silent sleeps
   In beauty, as she were some huge sea cat
   Stretched in the morning sun
   To take her ease.

   — Archie Austin Coates

Words as Words. — If you have in your word study learned to respect the word rightly used, to admire the word artistically used, to enjoy the strength and beauty of certain words, and if you have determined with Agnes Repplier, whose words introduced this chapter, to find the "right words" for every sentence that you speak or write, you will enjoy the poems that follow. After you have read them, you may wish to memorize one in the way suggested on pages 317–321.

HER WORDS [1]

By Anna Hempstead Branch

My mother has the prettiest tricks
  Of words and words and words.
Her talk comes out as smooth and sleek
  As breasts of singing birds.

She shapes her speech all silver fine
  Because she loves it so,
And her own eyes begin to shine
  To hear her stories grow.

And if she goes to make a call
  Or out to take a walk,
We leave our work when she returns
  And run to hear her talk.

We had not dreamed these things were so
  Of sorrow and of mirth.
Her speech is as a thousand eyes
  Through which we see the earth.

God wove a web of loveliness,
  Of clouds and stars and birds,
But made not any thing at all
  So beautiful as words.

They shine around our simple earth
  With golden shadowings,
And every common thing they touch
  Is exquisite with wings.

There's nothing poor and nothing small
  But is made fair with them.
They are the hands of living faith
  That touch the garment's hem.

[1] Published by permission of and by arrangement with Houghton Mifflin Company.

They are as fair as bloom or air,
They shine like any star,
And I am rich who learned from her
How beautiful they are.

WORDS [1]

By Joseph Auslander

Words with the freesia's wounded scent I know
And those that suck the slow, irresolute gold
Out of the daffodil's heart; cool words that hold
The crushed gray light of rain, or liquidly blow
The wild bee droning home across the glow
Of rippled wind-silver; or, uncontrolled,
Toss the bruised aroma of pine; and words as cold
As water torturing through frozen snow.

PRETTY WORDS [2]

By Elinor Wylie

Poets make pets of pretty, docile words:
I love smooth words, like gold-enameled fish
Which circle slowly with a silken swish,
And tender ones, like downy-feathered birds.
Words, shy and dappled, deep-eyed deer in herds,
Come to my hand, and playful if I wish,
Or purring softly at a silver dish,
Blue Persian kittens, fed on cream and curds.

I love bright words, words up and singing early;
Words, that are luminous in the dark, and sing;
Warm lazy words, white cattle under trees;
I love words opalescent, cool, and pearly,
Like midsummer moths, and honied words like bees,
Gilded and sticky, with a little sting.

---

[1] Reprinted from *Sunrise Trumpets* by Joseph Auslander by permission of Harper & Brothers, publishers.

[2] Copyrighted by *The Bookman.*

WORDS[1]

By Power Dalton

If music could be loosened from its bars,
And melody could rise untrammeled, high!
Beating impetuous wings against the sky,
Tearing in passion at the shaken stars,
If music could hold color of wild birds
Blue-violet, rose madder, crystal jade,
And moon-blown gold, and every tint and shade —
Then music would be beautiful as words.

WORDS TO SLEEP UPON[2]

By Leonora Speyer

There are words that wait
With the night,
Soft as a pillow
And white,
Cool as a rose in the rain,
Deep as disdain.

My pillow is smooth
To my face,
And its words are like
Whispering lace,
Made of winged design
That is weaving of mine.

But under my pillow
I hide
A song with a singing
Inside —
A locket that hangs on a chain
Of finely-wrought pain.

[1] Reprinted from a sonnet, *Words*. Copyrighted, 1922, by Will Ransom.
[2] Reprinted by permission of the author. Copyrighted by *The Bookman*.

WORDS[1]

By Nancy Byrd Turner

Now, speech is very curious:
You never know what minute
A word will show a brand-new side,
With brand-new meaning in it.
This world could hardly turn around,
If some things acted as they sound.

Suppose the April flower-beds,
Down in the garden spaces,
Were made with green frog-blanket spreads
And caterpillar-cases;
Or oak trees locked their trunks to hide
The countless rings they keep inside!

Suppose from every pitcher-plant
The milk-weed came a-pouring;
That tiger-lilies could be heard
With dandelions roaring,
Till all the cat-tails, far and near,
Began to bristle up in fear!

What if the old cow blew her horn
Some peaceful evening hour,
And suddenly a blast replied
From every trumpet-flower,
While people's ears beat noisy drums
To "Hail, the Conquering Hero Comes!"

If barn-yard fowls had honey-combs,
What should we think, I wonder?
If lightning-bugs should swiftly strike,
Then peal with awful thunder?
And would it turn our pink cheeks pale
To see a comet switch its tail?

[1] Reprinted from *Zodiac Town*. Copyrighted by Little, Brown and Company.

Just for Fun. — Mrs. Malaprop is a famous character in the world of fiction. When you read the following selections taken from Sheridan's *A School for Scandal,* you will realize more keenly than ever before that mere possession of words is not sufficient, but that with possession must come understanding and discrimination in use.

Mrs. Mal. Observe me, Sir Anthony. I would by no means wish a daughter of mine to be a progeny of learning; I don't think so much learning becomes a young woman; for instance, I would never let her meddle with Greek, or Hebrew, or Algebra, or Simony, or Fluxions, or Paradoxes, or such inflammatory branches of learning; neither would it be necessary for her to handle any of your mathematical, astronomical, diabolical instruments. But, Sir Anthony, I would send her, at nine years old, to a boarding-school, in order to learn a little ingenuity and artifice. Then, sir, she should have a supercilious knowledge in accounts; and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries; but above all, Sir Anthony, she should be mistress of orthodoxy, that she might not misspell, and mispronounce words so shamefully as girls usually do; and likewise that she might reprehend the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know; and I don't think there is a superstitious article in it.

SCENE III.

Mrs. Malaprop's Lodging

[Mrs. Malaprop, with a letter in her hand, and Captain Absolute.]

Mrs. Mal. Your being Sir Anthony's son, captain, would itself be a sufficient accommodation; but from the ingenuity of your appearance, I am convinced you deserve the character here given of you.

Abs. Permit me to say, madam, that as I never yet have had the pleasure of seeing Miss Languish, my principal induce-

ment in this affair at present is the honor of being allied to Mrs. Malaprop; of whose intellectual accomplishments, elegant manners, and unaffected learning, no tongue is silent.

Mrs. Mal. Sir, you do me infinite honor! I beg, captain, you'll be seated. (They sit.) Ah! few gentlemen, now-a-days, know how to value the ineffectual qualities in a woman! Few think how a little knowledge becomes a gentlewoman! Men have no sense now but for the worthless flower of beauty!

Abs. It is but too true indeed, ma'am; yet I fear our ladies should share the blame; they think our admiration of beauty so great, that knowledge in them seldom shows fruit, till time has robbed them of the more specious blossom. Few, like Mrs. Malaprop and the orange-tree, are rich in both at once!

Mrs. Mal. Sir, you overpower me with good-breeding. — He is the very pine-apple of politeness! You are not ignorant, captain, that this giddy girl has somehow contrived to fix her affections on a beggarly, strolling, eaves-dropping ensign, whom none of us have seen, and nobody knows anything of.

Abs. O, I have heard the silly affair before. I'm not at all prejudiced against her on that account.

Mrs. Mal. You are very good and very considerate, captain. I am sure I have done everything in my power since I exploded the affair; long ago I laid my positive conjunctions on her, never to think on the fellow again; I have since laid Sir Anthony's preposition before her; but, I am sorry to say, she seems resolved to decline every particle that I enjoin her.

Abs. It must be very distressing, indeed, ma'am.

Mrs. Mal. Oh! it gives me the hydrostatics to such a degree; I thought she had persisted from corresponding with him; but, behold, this very day, I have interceded another letter from the fellow. I believe I have it in my pocket.

EXERCISES

Re-read pages 67–68 before studying the following exercises:

E. Make a list of words and phrases suggested by *passer-by.*

Examples: traveler, tourist, tramp

F. Make lists of words or phrases suggestive of color or of light and darkness.

Examples: translucent blue, milk-white, ashy, jet-black, dove-color, nut-brown, bronze, plum-colored, muddy-hue, flicker, gleam, flash, whiten, blot, blush, gloom, murkiness, sheen, gloss, gild, streak

G. Make lists of words or phrases suggestive of sound.

Examples: clap, thud, twang, accent, hush, lull, peal, din, resonant, hum of bees, distinct tap-tap of the woodpecker, shuffle

H. Make lists of words or phrases suggestive of motion.

Examples: pace, step, flit, glide, saunter, grope, stroke

I. Make lists of words or phrases suggestive of (*a*) touch and (*b*) taste.

Examples: (*a*) strong, soft, warm, fur, tingle, prickle (*b*) spicy, biting

J. Let us think of word pictures as representing two kinds of photography. Suppose we call the single sentence the snap-shot and the paragraph the time exposure. The time exposure adds detail to the picture but leaves less to the imagination of the listener.

Make snap-shots and time exposures of at least one picture suggested by your work on the word lists in Exercises E to I.

Examples of snap-shots:

1. "A final sweep of the brush, a last twirl of the comb, and the job was done."

2. "It (the procession) led to the City Hall, an imposing building of gray granite, its walls rising from the top of the solid terrace."

Examples of time exposures:

3. "Back under the balcony, applause broke out. It spread up and down the aisles. In a moment the spirit of the auditorium had changed."

4. "The coal-dust suspended in the air of the hold had glowed dull-red at the moment of the explosion. In the

twinkling of an eye, in a very brief fraction of a second since the first tilt of the bench, I was sprawling full length on the cargo. I picked myself up and scrambled out. It was quick, like a rebound. The deck was a wilderness of smashed timber, lying crosswise like trees in a wood after a hurricane; an immense curtain of soiled rags waved gently before me — it was the mainsail blown to strips.[1]

Bring to the class examples of snap-shots and time exposures which you have heard or read.

RULES FOR SPELLING

INTRODUCTION

Correct spelling in writing is as important as careful enunciation and accurate pronunciation in speaking. A misspelled word advertises the writer as careless or lacking in knowledge, and gives such evidence as long as the paper on which it is written is preserved.

You are probably studying spelling in a systematic way from a book or from lists under your teacher's direction. This section will be of value to you, however, for it calls your attention to several points which belong particularly to your study of written English.

REVIEW

1. Final *e* is usually dropped before a suffix beginning with a vowel.

hope	hoping	hopeful
excite	exciting	excitement
praise	praising	praiseworthy
love	loving	lovely
	lovable	

[1] From *On Duty* by Joseph Conrad.

Exceptions to rules of spelling are sometimes due to peculiarities of sound. Words ending in *ce* or *ge* give trouble occasionally.

According to the rule, final silent *e* is dropped before a suffix beginning with a vowel. However, the letter *c* is given the soft sound (as of *s*) before *e* and *i* and the hard sound (as of *k*) before *a*, *o*, and *u*. Comparing the pronunciation of the words *cut* and *cat* with that of *cite* and *cease* will prove this to you. The letter *g* is soft when it is followed by silent *e*, as in *age*, but hard when it concludes the syllable, as in *rag*. Consequently in order to secure the correct pronunciation, final silent *e* must be retained in the following words:

1. notice — noticeable
2. outrage — outrageous
3. courage — courageous
4. peace — peaceable
5. advantage — advantageous

2. When the word *full* is used as a suffix, it is spelled with one *l*.

cupful
spoonful

3. Monosyllables and words accented on the last syllable ending in a single consonant, preceded by a single vowel, double the final consonant before a suffix beginning with a vowel.

hop	hop ped	control	control led
slip	slip ping	occur	occur red

Do you recall that as you studied the formation of the comparative and superlative degrees of adjectives and adverbs the rules which follow were helpful?

4. Adjectives ending in silent *e* drop the *e* before the suffixes *er* and *est:* pure, purer, purest.

5. Most adjectives ending in *y* change *y* to *i* before the suffixes *er* and *est:* rosy, rosier, rosiest.

6. Adjectives ending in a single consonant preceded by a single vowel double the final consonant before *er* and *est:* fit, fitter, fittest; hot, hotter, hottest; big, bigger, biggest.

Another rule with which you are probably familiar is stated in rime:

Use *i* before *e*
Except after *c*,
Or when sounded as *a*,
As in *neighbor* and *weigh*.

EXERCISES

K. Memorize the following exceptions to the rule:

counterfeit	leisure
either	neither
forfeit	surfeit
height	weird

L. Test your ability to use *ei-ie* by writing the following sentences at your teacher's dictation.

1. I do not *believe* that the *height* of the *ceiling* is more than *eight* feet in spite of what your *neighbor* said.
2. "It was a *heinous* crime to *deceive* the *heir*, and his *grief* was not *feigned*," said the *chief* to the *niece* of the *foreign* consul.
3. A *brief reprieve* was *received* through the kindness of *their friend*, the *priest*. This *relieved* the long *siege*.
4. Can you *pierce* that shining *shield* in the farthest *field?*
5. I *perceive* that the *reign* of the *thief* is over, although I am not *deceived* as to the *mischief* he has accomplished.

6. *Neither* one has paid a *forfeit*. *Either* is ready to *yield*, but will not *deign* to relinquish the *reins* of control to the other.
7. *Seize* the *counterfeiter*. He is a man about five feet in *height;* he *weighs* only a hundred pounds.
8. How much *freight* did you pay on the two boxes of *veils* and *handkerchiefs?*

M. The exercise that follows tests your ability to use *ee-ea-e* correctly.

1. *Bleach* the linen on the grass *beneath* the *beech* tree near the *stream*.
2. *Crease* that *seam*, I *beseech* you, before you begin to work on the *sleeve*. It will be *easier* to sew; you will have less *reason* to *weep*, *scream*, or *squeal*.
3. Be *ready* when I *break* the silence to begin the *search* for the *treasure* in *earnest*. I will *lead* the way through the *meadow* to the *peach* tree.
4. His *health* and his *wealth* were no *measure* of his *pleasure* in life.
5. *Breakfast* was to be *spread* under the *pear* tree, but in the morning *threatening* clouds *appeared*.

N. Many difficult words are grouped in the following exercise. What is your score before study? After study? (See page 492.)

1. aëroplane
2. advantageous
3. allies
4. already
5. amateur
6. ambitious
7. apparatus
8. appealing
9. aviation
10. breadth
11. celebrate
12. chauffeur
13. Christian
14. courageous
15. courteous
16. courtesy
17. czar
18. defensive
19. definite
20. derivation
21. diplomatic
22. dissipation
23. ecstasy
24. extravagant

25. frivolous
26. garage
27. gorgeous
28. gracious
29. hideous
30. Indian
31. khaki
32. learn
33. meant
34. medicine
35. mountain
36. noticeable
37. offensive
38. opportunity
39. ornament
40. privilege
41. quarantine
42. questionnaire
43. realm
44. rebellious
45. recruit
46. religious
47. repetition
48. sacrifice
49. salary
50. secretary
51. shepherd
52. sensible
53. sovereign
54. skeleton
55. specimen
56. spacious
57. traitor
58. vein
59. vicious
60. villain

O. Some words that are fairly easy to spell alone prove difficult in composition. Review the following exercise. What is your score? How much can you improve it?

1. We have heard that many friends are coming on Tuesday to stay through the week.
2. Last February two separate shocks could be felt within ten minutes.
3. The doctor has just said that John's cough would soon be much better, although he has been hoarse to-night and his head aches.
4. I knew that you could come early.
5. She says that the business which their father built up has been divided among the boys.
6. There are some dear friends who can't come every Wednesday.
7. Henry meant to choose very wisely.
8. Won't you correct the error you are making in grammar?

9. Read what you are writing.
10. I wrote again to say that I might buy half.
11. For forty hours the boat seemed sure to lose her cargo of sugar.
12. The soles of their shoes are beginning to wear.
13. We are having an easy time instead of the trouble for which we were ready.
14. Since they have just come, I believe they would like to go straight to their room.
15. Don't you know the whole answer?
16. Guess whether the color is blue.
17. He is always too tired to do much walking in the country.
18. He often used to tear the paper with his pen.
19. I hear that the women are busy here planning a new library.
20. Does he know where to write?
21. None of the pupils has done the work correctly.
22. Some one laid a loose board on the walk.
23. Can you raise any money?
24. One piece of pie is enough.
25. Honestly and truly, did you once break your promise?

CHAPTER XVI

GRAMMAR AND CORRECT USAGE: PARTS OF SPEECH

INTRODUCTION

WHEN you were very small, you asked a great many questions. Now that you are older, you are probably still asking countless questions, but the answers you demand to-day are very different from those that satisfied you several years ago. To-day it is not enough for you to know that a certain thing is true; you want to know what makes it true. Most boys and girls of your age are very impatient when they are told, "You will understand that when you are older."

Consequently, your school work is now arranged so that you begin your acquaintance with the sciences, for they represent the most exact knowledge we have. You study everyday science, and botany, and biology. Grammar is a science too. It will help you answer the question *Why?* When your teacher says, "Put a comma after the word *ready*," or "Correct that last sentence," with a knowledge of the science of grammar you can make the changes intelligently.

Your score on each test at the beginning of a section will tell you how much you already know about the work which it represents. For each exercise make a graph showing your initial or trial score, your score after study, and your review score. (See page 492.)

Your plan should be first *Test*, second *Study*, third *Test* again. Repeat this process until you have mastered each phase of your study of grammar.

Your study of grammar previous to this time has made you acquainted with most of the terms that you will use this year and has taught you how to use a practical exercise. This year, however, you will survey the entire field of grammar, seeing it as a whole.

Perhaps you have always heard correct English and consequently speak it correctly. Perhaps you make certain errors habitually of which you are not conscious. It may be that for the first time you are realizing the relationship between the body of knowledge which we call grammar and the correctness which you admire.

Those of you who have a satisfactory working knowledge of grammar will make excellent scores in Part I. Tests of each section will show this mastery; you need no further study of Part II. The tests for others will reveal certain weak spots that can be built up by a study of the corresponding sections in Part II. A few of you may need at this time to acquire all the information. The group in which the tests place you will determine how much time and study you should give to Part II. Your plan should be 1. Test; 2. Study; 3. Test again, repeating these steps until your score shows mastery.

PARTS OF SPEECH

I. Tests

A. A word is one part of speech if it does one kind of work in a sentence and another part of speech if

it does something else. In Column I the chief kinds of work that words do are named. On your paper copy Column I. Write the letter that precedes each part of speech in Column II before the kind of work that the word does.

Column I	Column II
1. Naming	*a.* noun
2. Describing	*b.* adjective
3. Joining and showing relationship	*c.* pronoun
4. Exclaiming	*d.* conjunction
5. Predicating — that is, sentence making	*e.* adverb
	f. interjection
	g. verb
	h. preposition

B. Place each word in the sentences that follow in its proper place in a form like the one that follows:

1. Harold and I ate heartily.
2. Some one called to you then.
3. Her place is on the platform.
4. Place your book in the rack.
5. The down in the pillow was scattered.
6. Come down here with me.
7. The down pillow is too small.
8. She fell down as she was climbing the steps.
9. The eager little children were soon ready.
10. Singing will help to pass the time.

Noun	Pronoun	Adjective	Adverb	Verb	Conjunction	Preposition	Interjection

II. Information about Parts of Speech

Words are classified according to the work which they do in sentences. We call such classes *parts of speech.*

1. The *man walked.*

The word *man* names what we are talking about. It is a *noun. Walked* is the word that tells what he does; it makes the sentence.

2. The *old* man walked *slowly.*

Old describes man (the naming word). It is an adjective. *Slowly* describes *walked* (the sentence-making word). It is an *adverb.*

3. The old man walked slowly *and* sadly.

And joins *slowly* and *sadly.* It is a *conjunction.* What does *sadly* do?

4. The old man walked slowly and sadly *into his* house.

a. Into shows the relation between the action and the house. The word might have been *by* or *near.* Each word of this kind changes the relationship of the two words or ideas which are joined. These words are *prepositions.*

b. His is a substitute for man's. This sentence would read this way if we did not have a word which could serve as a substitute: The old man walked slowly and sadly into *the old man's* house. Substitutes for nouns are *pronouns.*

5. *Alas!* The old man walked slowly and sadly into his house. *Alas* is an exclaiming word; it expresses feeling. It is an *interjection.*

Words used in sentences have one of the following purposes:

1. Naming
   nouns
   pronouns (substitute for nouns)
2. Describing
   adjectives (describe nouns or pronouns)
   adverbs (describe verbs, adjectives, and adverbs)

3. Joining and showing relationship
   conjunctions
   prepositions
4. Sentence-making (predicating)
   verbs
5. Exclaiming
   interjections

NOUNS

I. Tests

A. On your paper draw two columns, one for common nouns, one for proper nouns. If either a common or a proper noun is collective, write *col.* after it in its place in the column. Select the nouns in the following paragraph and write them in the proper column.

John joined Troop 34 of the Eagle Patrol last July on his twelfth birthday. He spent his vacation in the camp at Willow Springs on the Little Crow River. While there, he saw his first herd of cows and learned something about branding. His idea of the West is quite different now.

B. On your paper draw two columns. In Column I copy the common nouns. In Column II write proper nouns suggested by the classes of objects to which the common nouns belong.

I. Common Nouns	II. Proper Nouns
1. girl	1.
2. book	2.
3. state	3.
4. city	4.
5. river	5.
6. statesman	6.
7. inventor	7.
8. dog	8.
9. month	9.
10. automobile	10.
11. aëroplane	11.

C. On your paper draw two columns. In Column I copy the proper nouns. In Column II write the common noun that names the class of objects to which the proper noun belongs.

I. Proper Nouns	II. Common Nouns
1. The Angelus	1.
2. Broadway	2.
3. New York Times	3.
4. Cuba	4.
5. Dickens	5.
6. My Country, 'Tis of Thee	6.
7. The Dark Frigate	7.
8. Fourth of July	8.

D. On your paper number for five answers. Write the verb which you select for each sentence.

1. The crew (has — have) had inspection.
2. The committee (was — were) disagreeing violently.
3. The troop (is — are) on the way.
4. The class (elect — elects) officers to-day.
5. The council (oppose — opposes) that action.

E. Use the following collective nouns in sentences:

1. navy
2. team
3. squad
4. block
5. fleet

F. On your paper number for ten answers corresponding to the rules and descriptions in Column II below. Write before each number the letter of the noun or pronoun in Column I to which the rule or description can be applied in forming the plural.

Column I NOUNS	Column II RULES AND DESCRIPTIONS
a. Cattle	1. Some nouns form their plurals by a change in vowel.
b. Deer	2. Some add *s* to the principal part of a compound word to form the plural.
c. Son-in-law	3. Some nouns are plural in form but singular in use.
d. Chair	4. Some nouns are used in the plural only.
e. Scissors	5. Some nouns are singular in form but plural in use.
f. Woman	6. Some add apostrophe and *s* ('s) to letters, figures, words, and signs to form the plural.
g. +	7. Some add *es* to form the plural of words ending in *s*, *x*, *z*, *sh*, or *ch*.
h. Sky	8. Some nouns have the same form for both singular and plural.
i. News	9. Most nouns form their plurals by adding *s*.
j. Church	10. Some add *es* to the singular after changing *y* to *i*, if a word ends in *y* preceded by a consonant.

G. On your paper make two columns. In Column II list the plural of the nouns in Column I.

Column I *Singular*	Column II *Plural*
1. loaf	1.
2. piano	2.
3. horseman	3.
4. Mister	4.
5. berry	5.
6. Miss Clark	6.
7. parenthesis	7.
8. Church	8.

H. On your paper make two columns. In Column I write the singular of the plurals found in Column II.

Column I *Singular*	Column II *Plural*
1.	1. appendixes or appendices
2.	2. sheep
3.	3. calves
4.	4. lassos
5.	5. oxen
6.	6. potatoes
7.	7. dice
8.	8. memoranda

I. Re-write the following sentences showing the correct use of the possessive case.

1. That must have been some ones bad luck.
2. The boys radio is owned by all three brothers.
3. Burris fountain pen sprang a leak in class.
4. A few minutes hard labor made all the difference.
5. Mens and womens clothing is on the top floor.
6. Dr. Morris sermon was a success.
7. Will you buy a dimes worth of stamps?
8. The allies victory was celebrated.
9. Three years work was lost.
10. The childrens toys were scattered.

J. On your paper copy the four rules in Column I. After each rule write the letters preceding the words in Column II to which the rule applies.

Column I	Column II
1. To form the possessive case of singular nouns, add apostrophe and *s* ('s)	*a.* man *b.* boy *c.* princess
2. To form the possessive case of plural nouns ending in *s*, add the apostrophe only (')	*d.* pirates *e.* Dickens *f.* children

Column I	Column II
3. To form the possessive case of plurals that do not end in *s*, add the apostrophe and *s* ('s)	*g.* son-in-law *h.* princesses *i.* deer
4. Joint ownership is shown by adding the apostrophe and *s* ('s) to the last name	*j.* boys *k.* Lord and Taylor *l.* Normans

II. Information about Nouns

A noun is the name of a person, place, action, idea, or thing.

A substantive is any expression used as a noun.

A. Kinds of Nouns.

1. Common

   A common noun is a name that may be given to any one of a class of objects.

   Boy is a name that applies to masculine children the world over; every language has a word that corresponds to the word *boy*. *Dog*, *house*, *state*, *country*, *book*, *day*, *month*, *girl*, *woman*, are examples of common nouns.

2. Proper

   A proper noun is the name given to a particular one of a class of objects. It always begins with a capital letter.

   John is the name of a particular boy; therefore, it is a proper noun; it begins with a capital letter. What particular house do you know? The White House? Again we have a proper noun.

   You should know this classification because of the need to capitalize in writing.

3. Collective

   A collective noun is a name given to a group. Sometimes you think of the group as a unit. In this case you use a singular verb. Example:

   The *team* is on the field.

Sometimes you think of the individuals composing the group. The verb is then plural. Example: The *team* have new suits.

Study the following sentences. Be sure that you understand how each noun is used.

1. The jury *agrees* on the verdict.
2. The jury *eat* dinner at one o'clock.
3. The people *are* discussing the question.
4. The people *is* the court of final appeal.
5. The committee makes *its* recommendation.
6. The Senate *passes* the bill.
7. The army *is* loyal to *its* commander.

B. Properties of Nouns

1. Number. — *Number in grammar distinguishes between one and more than one.*

Singular number refers to *one;* plural number refers to more than *one.*

There are a few rules with which you should be familiar. Do not try to memorize all the rules or forms. Study the plurals until they seem correct to you both in the lists and in the sentences. Then use the lists for reference in the future.

(1) Most nouns form their plurals by adding *s* to the singular; nouns ending in *ch*, *sh*, *s*, *x*, or *z*, add *es* to the singular. You will see the reason for adding *es* to certain words if you try to pronounce them with the addition of the *s* only.

(2) Almost all words ending in *f* or *fe* follow the regular rule for forming the plural. The following are the most common exceptions:

beef	beeves
calf	calves
elf	elves
half	halves
knife	knives
leaf	leaves

life	lives
loaf	loaves
shelf	shelves
sheaf	sheaves
thief	thieves
wharf	wharves
wife	wives
wolf	wolves

Among the words that add *s* are the following:

chief	chiefs
dwarf	dwarfs
roof	roofs

(3) Words ending in *y* preceded by a vowel form their plurals regularly; words ending in *y* preceded by a consonant change *y* to *i* and add *es*.

y preceded by a vowel		*y* preceded by a consonant	
boy	boys	berry	berries
chimney	chimneys	country	countries
day	days	fly	flies
monkey	monkeys	sky	skies

(4) Most nouns ending in *o* preceded by a vowel form their plurals regularly, just as nouns ending in *y* preceded by a vowel do. Nouns ending in *o* preceded by a consonant add *es* in forming the plural.

o preceded by a vowel		*o* preceded by a consonant	
cameo	cameos	buffalo	buffaloes
folio	folios	hero	heroes
Hindoo	Hindoos	motto	mottoes
		negro	negroes
		potato	potatoes
		volcano	volcanoes
		mosquito	mosquitoes

However, there are words, mostly of foreign derivation, ending in *o* preceded by a consonant which do not belong in the second list. Among the most common are the following:

banjo	banjos	burro	burros
canto	cantos	dynamo	dynamos
contralto	contraltos	lasso	lassos
piano	pianos	stiletto	stilettos
Eskimo	Eskimos	silo	silos

(5) Some nouns add *en* to form the plural.

child	children
ox	oxen

(6) Some nouns change the vowel to form the plural.

man	men
woman	women
foot	feet
tooth	teeth
goose	geese
mouse	mice

(7) Some nouns are singular in thought but plural in form and require a plural verb. We say, "The scissors *are* on the table."

ashes	scissors	thanks	trousers
goods	shears	tongs	tweezers

(8) Some nouns have a singular form but a plural use.

cattle	poultry

(9) Some nouns are plural in form but singular in meaning and take a singular verb.

mathematics	news
measles	politics
ethics	civics

(10) Some nouns have the same form for both singular and plural and change the verb to show the number.

swine	corps
deer	sheep
heathen	trout
fish	salmon

We say "There *is* a deer in the park," and "There *are* twenty deer in that inclosure."

(11) Compound nouns form their plurals in three ways.

a. Some words add the sign of the plural to the principal word.

bathhouse	bathhouses
brother-in-law	brothers-in-law
editor-in-chief	editors-in-chief
maid-of-honor	maids-of-honor

b. Words ending in *ful* form their plurals by adding *s*.

cupful	cupfuls
spoonful	spoonfuls

c. Some words make both parts plural.

man-servant	men-servants
woman-servant	women-servants

(12) Letters, figures, and signs form their plurals by adding *'s*.

There were four *3's* in a row.
You do not write your *r's* plainly.
She made twelve +'s and four *0's* on her test paper.

(13) There is no general rule for forming the plurals of titles.

Mr. becomes *Messrs.* Example: The Messrs. Haney were there.

Mrs. is used in the singular; and *Mmes.* (Mesdames) is used in the plural. Example: *Mmes.* Graham and Jones will serve as a committee.

Miss becomes *Misses*. Example: I wish to introduce the Misses Gordon.

(14) Some nouns of foreign derivation have two plurals.

Singular	*English Plural*	*Foreign Plural*
apparatus	apparatuses	apparatus
bandit	bandits	banditti
beau	beaus	beaux
formula	formulas	formulæ
memorandum	memorandums	memoranda
tableau	tableaus	tableaux

(15) Some foreign nouns retain their foreign plural in English use.

Singular	*Plural*
alumna	alumnæ
alumnus	alumni
analysis	analyses
bacterium	bacteria
basis	bases
crisis	crises
criterion	criteria
ellipsis	ellipses
oasis	oases
parenthesis	parentheses

2. Gender

Gender is a distinction with regard to sex. Masculine gender refers to males; feminine gender refers to females; neuter gender refers to inanimate objects.

There are three ways of distinguishing gender:

a. By prefixes:

Examples: man-servant — maid-servant
cock-sparrow — hen-sparrow

b. By suffixes

Examples: deacon — deaconess
heir — heiress
host — hostess
executor — executrix

c. By a change in the word
Examples: bachelor — maid
brother — sister

3. Person
The person of nouns gives no trouble as nouns do not change their form to show changes in person.

4. Case
Case expresses the relationship of a noun or pronoun to the other words in the sentence. There are three cases: the Nominative, the Possessive, and the Objective. Nouns change their form to show relationship only in the possessive case.
A study of the nominative and objective cases is of much greater importance in connection with pronouns than it is with nouns.

a. Nominative Case
Nouns used in the following ways are in the nominative case:
(1) As the subject
The *wind* came from the north.
(2) As the subjective complement (completing a linking or copulative verb and referring to the subject. Also called attribute complement, predicate nominative, and predicate noun):
You are *captain* to-day.
(3) In apposition with a noun in the nominative case
Mr. Edwards, the *grocer*, won a prize.
It was John, my *brother*.
(4) Used independently in direct address
Come here, *Jane*.
I asked you, *George*, to answer the telephone. (Nominative of address)
(5) Used independently as an exclamation
Happy *day!*
O, my *watch*. (Nominative of exclamation)
(6) Used independently as the subject of a participial phrase

The *hour* being late, we came home without him. (Nominative absolute)

b. Objective Case

Nouns used in the following ways are in the objective case:

(1) As the direct object of a verb (the word which completes the meaning of a verb and names the receiver of the action which it expresses. Also called object complement. The direct object and the subject are never the same person or thing.)

I opened the *book*. The guide shot a *bear*.

(2) As an indirect object, usually found with verbs that mean giving, refusing, telling, bringing, and showing. It is the person (or thing) toward whom the action is directed.

I gave *father* the paper.

(3) As a retained object when a transitive active verb is changed to the passive voice.

He was given *the prize* by the mayor.

In the active voice the sentence read, The mayor gave him the prize. *Prize* was then the direct object.

(4) As a word which completes the verb and describes the object

They elected you *chairman*. (Objective complement)

(5) As an adverb usually expressing time, or space, or distance

Go that *way*. He stayed a *week*. (Adverbial objective)

(6) As the object of a preposition

Give the letter to *mother*.

(7) As the subject of an infinitive (a form of the verb combined with *to, to have, to be, to have been*)

We asked the *policeman* to tell us.

We bade the *boy* go.

(8) As the predicate complement of an infinitive. This construction is found only with the verb *to be*. The verb *to be* is always followed by the case which precedes it.

I knew *it* to be *John*.

It is objective because it is the subject of the infinitive *to be*. Hence, *John* is objective.

(9) In apposition with a noun in the objective case

Give it to him, the *boy* in the corner.

Boy is objective because it is in apposition with *him*, which is objective.

c. Possessive Case.[1]

A noun which shows ownership or possession is in the possessive case. In speaking, you use the possessive form of nouns with little difficulty. You say *Martha's pen, Harvey's pencil, the boys' party.* Your ear helps you to speak the accepted form correctly; besides, there is no difference in the sound of *boys*, *boy's*, and *boys'*. However, there is a decided difference in the meaning of the words:

Boys means more than one boy.

Boy's means belonging to one boy.

Boys' means belonging to more than one boy.

In order to use the possessive case correctly in writing, it is necessary to understand the following rules:

(1) To form the possessive case of singular nouns, add apostrophe and *s* ('s). Notice that the 's is added after the original word is written.

The house of that *man* was robbed.

That *man's* house was robbed.

Where is the book that belongs to *John?*

Where is *John*'s book?

Who has the ball that *Harris* owns?

Who has *Harris*'s ball?

---

[1] Sometimes called genitive case.

Where is the volume of poetry by *Longfellow?*
Where is the volume of *Longfellow's* poetry?
The house of his *son-in-law* was burned.
His *son-in-law's* house was burned.
He wishes leave to stay a *month.*
He wishes a *month's* leave.

(2) To form the possessive case of plural nouns ending in *s*, add the apostrophe only.
The two *girls* lost their hats.
The two *girls'* hats were lost.
The *boys* broke their radio last night.
The *boys'* radio was broken last night.

(3) To form the possessive case of plurals that do not end in *s*, add the apostrophe and *s* ('s)
The work of *women is* never done.
Women's work is never done.
The playthings of the *children* were on the floor.
The *children's* playthings were on the floor.

(4) Joint ownership is shown by adding the apostrophe and *s* ('s) to the last name.
Ady and *Crowe's* Store
Brown and *Harvey's* Lunchroom

5. Usage

a. As a rule the possessive case is not used with nouns naming inanimate things. We say the *slope of the lawn* instead of the *lawn's slope,* or the *point of the pencil* instead of the *pencil's point.* There are however many exceptions in current use.
Examples: a dime's worth
a day's work
a stone's throw
a week's vacation

b. The possessive of personal and relative pronouns is not written with the apostrophe.
Examples: Its, ours, theirs, yours, whose

c. The apostrophe is sometimes omitted in titles, signs, or firm names because of the improved appearance which results.

Examples: Teachers College, Daniels and Fishers Stores

An organization has the right to decide how its name shall be written.

d. Avoid an awkwardness in the use of the possessive case by using a prepositional phrase.

Not One of the girls' fathers is coming after us, *but* The father of one of the girls is coming after us.

Not When one person fails, the other has to do both's work, *but* When one person fails, the other has to do the work of both.

e. Certain nouns ending in the *z* sound of *s* sometimes form the possessive case by adding the apostrophe only.

Examples: Moses', Burns'

PRONOUNS

I. Tests

A. On your paper, list the personal pronouns you find in the following passage: [1]

Just ahead of us was a drove of two thousand steers being driven to the railroad to be shipped. I advise you to keep ahead of such drives when you take such a trip as I did, because the trampling of so many feet makes a road almost impassable. What had been snow in the mountains had been rain on the desert, and we found going decidedly bad. A rise of a hill would give us, now and then, a glimpse of a slow-moving, dark-colored mass of heaving forms, and the desert breezes brought to our ears the mournful lowing of the poor creatures. Sometimes, too, we could hear a snatch of the cowboys' songs. It was all very beautiful and I should have enjoyed it hugely except that my desire to be home far outran the wagon, and I felt like a prisoner with clogs.

[1] From *Letters of a Woman Homesteader* by Eleanor P. Stewart.

About mid-afternoon the boss of the cow outfit came up on a splendid horse. He was a pleasant fellow, and he made a handsome picture, with his big hat, his great chaps and his jangling spurs, as he rode along beside our wagons, talking.

B. In the following sentences, you will find compound personal pronouns used in two ways: intensively for the sake of emphasis; and reflexively, as the object of a transitive verb or a preposition. On your paper write numbers to correspond to the number of each sentence; after each number write the pronoun and its use in each sentence.

1. The class resolved itself into a committee of one.
2. Mary sat by herself in a corner.
3. I myself am responsible for the enterprise.
4. I hardly know myself in this outfit.
5. The guest was presented to the president himself.
6. The pilots themselves lost their way.
7. Don't protect yourself at the expense of others.
8. He gave himself a compliment.
9. You must do this yourself.
10. We talked among ourselves.

C. On your paper, list the relative pronouns you find in the following passage: [1]

Mrs. Peterkin, who went as Cleopatra, wore the turban, with a little row of false curls in front. She also wore a white embroidered muslin shawl which was crossed over her black silk dress. The little boys thought that she looked much like the picture of their great-grandmother. But doubtless it was Cleopatra who resembled this picture.

Among the treasures which were found were some old bonnets, of large size, with waving plumes. Elizabeth Eliza, who was tempted to appear as Mrs. Columbus, decided that she would wear the largest of these. Solomon John, who had

[1] Adapted from *The Peterkins* by Lucretia P. Hall.

lately learned some Italian phrases, decided to appear as Christopher Columbus. He would wear a coal-hod which would answer for a helmet. He decided to take in his pocket a number of eggs which had been boiled hard and repeat the scene of setting an egg on end.

D. In the following sentences, select the compound relative pronouns and explain the use of each:

1. Give this book to whomever you see.
2. Depend on me, whoever else may be faithless.
3. He told us the story of whatever he had seen.
4. I will take whichever pencil I find.
5. Whatever he does is appropriate.
6. Whichever he chooses will be excellent.
7. Whoever sins shall die.
8. I owe you whatever success I have had.
9. Give careful heed to whatsoever he says.
10. Whatever he does prospers.

E. Write on your paper numbers corresponding to the following sentences. After each number write the interrogative pronoun that belongs in each blank.

1. —— is the president of the class?
2. To —— are you speaking?
3. In —— countries is sugar cane cultivated?
4. —— invented the electric light?
5. In —— administration was the Treaty of Versailles signed?
6. —— do you want?
7. —— of you can tell me?
8. —— is the make of your refrigerator?
9. —— do we call "Old Hickory"?
10. —— makes a kite fly?

F. Write on your paper the names of the three cases. On the line following the name of each case, write the letter preceding any construction that is in that case.

1. Nominative Case.....	*a.* A pronoun used as the object of a transitive verb
	b. A noun or pronoun used before a gerund to show the subject of the action
	c. A pronoun used as the indirect object
	d. A pronoun used as the subject of the sentence
	e. A noun or pronoun used to show ownership
2. Possessive Case.....	*f.* A noun or pronoun in apposition with the subject
	g. A noun or pronoun used as the subject of an infinitive
	h. A pronoun in apposition with the subjective complement
	i. A pronoun used as the subjective complement
	j. A pronoun in apposition with the object of a preposition
3. Objective Case.....	*k.* A pronoun used as the subject of a dependent clause

G. Following are seventeen sentences. In each sentence two forms of pronouns are inclosed in parenthesis. The possible differences are listed on lines following the test. On your paper make a form like that following Sentence 17. Write on the line following each distinction the number of the sentence in which that difference is shown.

1. The tickets were given to her and (I — me).
2. Mary and (I — myself) will go.
3. I guessed it was (he — him).
4. I liked (him — his) introducing his mother to us.
5. It was (they — them) who made the trouble.
6. (Them — those) books are not his.
7. Each will do (their — her) part.
8. He is older than (I — me).
9. He heard about (us — our) winning.
10. I don't like to play with any one who cries when you touch (him — them).
11. Some of (us — we) boys will get the boat.
12. It was because of (them — their) slowness that we were late.
13. Everybody knows (his — their) lesson.
14. He asked her and (me — myself).
15. (Who — whom) did you call?
16. A person forgets what (they — he) (have — has) learned.
17. They praised (me — my) calling the officer.

I. Nominative Case and Objective Case.....
II. Objective Case and Possessive Case.....
III. Simple Personal Pronouns and Intensive Pronouns...
.....
IV. Singular and Plural Number.....
V. Pronoun and Adjective.....

H. In the following sentences, you will find words in italic type. There is an error in the use of the pronoun or in some word closely related to the pronoun. Draw the diagram on your paper and check the nature of the error in the appropriate column. After your test has been checked for correctness, note the type of error which you have failed to correct, and plan your review of pronouns accordingly.

Sentences	Case	Number	Person	Agreement with Antecedent	Agreement with Subject
1					
2					
3					

1. She said that she was certain that it was *him.*
2. Neither *are* right.
3. The sun went down in all *it's* glory.
4. One of the lines *are crooked.*
5. *Whom* do men say that I am?
6. The responsibility rests on you and *I.*
7. *Them* apples are the best.
8. Each of us has *their* own faults.
9. It was you who *was* right.
10. One does not like to have *their* views attacked.
11. Why do you suspect *me* who *are* your friend?
12. Did anybody lose *their* knife?
13. Is it he *who* you are expecting?
14. Mary is taller than *her.*
15. Everybody except the Seniors *were* excused.
16. The class sent flowers to you and *I.*
17. In our house every one does *their* chore.
18. One can not tell what *they* can stand until *they* are put to the test.
19. *Who* do you think I visited last winter?
20. Neither the boy nor the girl *were* afraid.
21. She gave it to *whomsoever* was present.
22. The class was pleased when the principal praised *their* work.
23. Do you object to *me* going?
24. *Have* every boy and every girl their racket?
25. I thought the speaker to be *he.*
26. Any one may forget to tend *their* club meetings.
27. *Whom* do you say that I am?

28. *Who* do you take me to be?
29. Do you believe that it is *her* who made the mistake?
30. The committee rendered *their* unanimous decision in favor of the plan.

I. In the following sentences you will find two forms of the pronoun in parenthesis. On your paper write numbers corresponding to the number of sentences; after each number write the correct form.

1. (Its — it's) cold to-day.
2. Do you know (who — whom) is to be called?
3. What is the name of (them — those) grapes?
4. I like the suggestion of (his — him) presiding.
5. The neighbors visited no one but Mary and (I — me).
6. The captain and (I — myself) went to investigate.
7. Every girl will do (her — their) best.
8. The class was in charge of (its — their) president.
9. Every pupil should be prepared to make (his — their) book report.
10. He delivered a speech to the crowd, and (it — they) applauded him.
11. Do you think it is (she — her) who is expected?
12. I should not go if I were (she — her).
13. It was not (he — him) (who — whom) you saw.
14. (Your — you) doing that is a great help.
15. My friend promised to call. That's (she — her) now.
16. Mother made a cake for Harold and (I — me).
17. (Who — whom) do you wish to see?
18. (Who — whom) was the burglar thought to be?
19. You may give your lunch to (whoever — whomever) needs it.
20. A discussion arose as to (who — whom) should go.
21. Some of (us — we) pupils are studying social science.
22. Did somebody forget (her — their) shoes?
23. Will you agree to (us — our) buying a racket?
24. Each class is voting for (its — their) delegates.
25. Either girl will do (her — their) duty.

26. One must not expect (one's—their) friends to do everything.
27. Have you read of (him — his) flight across the Atlantic?
28. Every pilot must have (his — their) licenses.
29. The faculty voted (its — their) approval.
30. (Your — you're) punctual.
31. It is a matter for you and (I — me) to decide.
32. All are prepared but you and (he — him).
33. You may have seen two girls, but it wasn't (we — us).
34. Several girls came, Mary, Susan, and (I — me).
35. Three girls and (I — myself) went for a drive.
36. (Who — whom) shall we invite?
37. She gave it to (whoever — whomever) needed it most.
38. No one but George and (he — him) were there.
39. I have not heard of (him — his) receiving the prize.
40. I am uneasy for fear he will hurt (himself — hisself).
41. The honor was conferred on my family and (myself — me).
42. Another boy and (I — myself) went to the ball game.
43. You have done as well as (her — she).
44. She did not mention (us — we) boys.
45. He thought (they — them) to be (us — we).
46. All went but (we — us).
47. If you were (he — him), what would you do?
48. (Whose — who's) book is that?
49. (Who — whom) did you see?
50. (Who — whom) do you think it was?

II. Information about Pronouns

A pronoun is a word used in place of a noun. The word to which a pronoun refers is called its *antecedent.* A pronoun agrees with its antecedent in gender, number, and person. The case of the pronoun depends on the use of the pronoun in the clause in which it is used.

A. Kinds of Pronouns. — The principal kinds of pronouns are:

1. Personal
2. Compound personal
3. Possessive
4. Relative
5. Compound relative
6. Interrogative
7. Demonstrative
8. Indefinite

1. *Personal Pronoun.* — Personal pronouns represent nouns and show by their form whether they represent the speaker (the first person), the person spoken to (second person), or the person spoken of (third person).

Compound Personal Pronouns. — Compound personal pronouns are formed by adding the words *self* or *selves* to certain forms of the simple personal pronouns.

Note that you do not find *hisself* or *theirselves* among these correct forms:

myself	ourselves
yourself	yourselves
himself, herself, itself	themselves

Compound personal pronouns have two uses:

(1) They are used when emphasis is desired. This use is called the intensive or emphatic use.

Examples:
I know that the statement is true; I myself saw the accident.
He himself is guilty.

(2) They are sometimes used after a transitive verb or a preposition to refer to the subject. This use is called the reflexive use.

He cut himself with the knife.
You should interest yourself in what you are doing.
He went by himself.

Do not use a compound personal pronoun in place of a simple personal pronoun.

Correct	*Incorrect*
She asked Mary and me.	She asked Mary and myself.
My family and I went to the game.	Myself and family went to the game.

2. *Possessive Pronouns.* — The possessive case forms of the personal and relative pronouns are sometimes called the possessive pronouns. The possessive pronouns are *mine, thine, ours, yours, theirs, whose, its, hers, his.*

Examples:
Whose is the jewel?
This book is theirs.
This is mine; that is yours.
Its color is brilliant.

3. *Relative Pronouns.* — The chief relative pronouns are *who, which, what,* and *that. As* is sometimes used as a relative pronoun; for example, Such material as I have is at your service.

The relative pronoun connects the dependent and the independent clauses of a complex sentence. (See pago 475.)

DECLENSION

SINGULAR AND PLURAL

Nominative	who	which
Possessive	whose	whose
Objective	whom	which

As, that, and *what* have the same forms in all cases. *Who* is either masculine or feminine; *which* and *what* are neuter; *that* is masculine, feminine, or neuter. *Whose* is used of any living object (human beings, animals, plants). *Of which* or *whose* may be used in speaking of things without life.

4. *Compound Relative Pronouns.* — Compound relative pronouns are made up of *ever,* or *soever,* and the relatives, *who, which,* and *what: whoever, whosoever, whomever, whomsoever, whatever, whatsoever,* and *whichsoever.*

Remember that a pronoun must agree with its antecedent in gender, person, and number. Its case is determined by the way it is used.

1. Avoid *whatever* offends.
2. Give this letter to *whomsoever* you see.
3. I will rent *whichever* house is vacant.
4. *Whatsoever* he doeth shall prosper.
5. *Whoever* sins shall die.

5. *Interrogative Pronouns.* — The interrogative pronouns are *who, which,* and *what* when used in asking questions.

1. *Whom* did you see?
2. *Who* are the leaders of to-day?
3. To *whom* did you explain?
4. *What* book is that?

6. *Demonstrative Pronouns.* — Demonstrative pronouns point out definitely. They are also called adjective pronouns. Adjective pronouns may be used as adjectives or as pronouns. They are divided into two classes: demonstrative pronouns and indefinite pronouns.

Singular	*Plural*
this	these
that	those

This is my book. (Demonstrative pronoun)
This book is mine. (Adjective)
That is my favorite kind of apple. (Demonstrative pronoun)
That kind of apple is my favorite. (Adjective)
Those are made in France. (Adjective or pronoun?)
Those laces are made in France. (Adjective or pronoun?)
These are the ones I selected. (Adjective or pronoun?)

7. *Indefinite Pronouns.* — Indefinite pronouns are those that point out less definitely than demonstrative pronouns. They are sometimes used as adjectives.

The chief indefinite pronouns are:

Singular	*Plural*
another	any
any	both
each	each other (compound)
either	few
neither	many
none (*no one*)	none (*not any*)
one	one another (compound)
other	others
such	several
	some
	such

8. *Impersonal Pronouns.* — The pronoun *it* is sometimes used impersonally; that is, it does not refer to an antecedent.

Example: It is raining to-day.

B. Properties

Pronouns have the properties of gender, number, person, and case. An arrangement showing the form

of a pronoun in the three cases, singular and plural number, is called declension.

1. *Gender* is one property of pronouns. (See page 365.)

2. *Number* is that property of pronouns which indicates whether the reference is to one or to more than one. (See page 361.)

3. *Person.* — Person is a property of pronouns. It denotes whether the pronoun represents the speaker (first person), the person, place, idea, action, or thing spoken to (second person), or the person, place, idea, action, or thing spoken of (third person).

4. *Case.* — Pronouns have three cases: nominative, possessive, and objective.

a. Nominative Case. The following constructions require the nominative case:

(1) A pronoun used as the subject of a sentence or a clause

They were respectable farmers.

Everybody who arrived after nightfall was challenged.

They talked about *who* should go.

John and *I* are planning a fishing trip.

(2) A pronoun used as a predicate noun (after a linking verb), sometimes called the subjective complement, the predicate nominative, predicate noun, attribute complement

It is *they* who befriended us.

It was *we* girls who reported the fire.

(3) A pronoun in apposition with an expression which is in the nominative case

Mr. Brown himself, who accepted the money, is liable under the law.

We set out on the journey, *he* and *I*.

My *friend, he* who rescued me, was saved by the guard.

The *boys, those* on the raft, are safe.

(4) A pronoun used independently, by direct address, in exclamations, or independently with a participle

You ! What can you do?

It being late, the children ate their supper and went to bed.

I, he, she, we, they, who, are always in the nominative case.

b. Objective Case

The following constructions require the objective case of pronouns:

(1) The direct object of a transitive verb; also called the object complement

The pronoun may also be the object of a participle, the object of a gerund, and the object of an infinitive.

The guide *whom* the traveler *engaged* knew the road.

The guide *instructed* John and *me* in the best ways to travel.

The difficulties did not *hinder him.*

He *saw me.*

Mary, *what shall* we *do?*

Seeing him, we ran for help.

You can *improve yourself* by reading good books.

To take that is to avoid trouble.

Our old friends came *to see* my sister and *me.*

Will you *elect* my brother and *me* to membership?

The girls *talked themselves* hoarse.

(2) The object of a preposition

My dog was faithful *to me.*

They glared *at each other* and *at me.*

I came *by myself.*

Will you hesitate *between this* and *that?*

They competed *with one another.*
This is the friend *of whom* I spoke.
Whom are you speaking *to?*
John came *with* my sister and *me.*

(3) The predicate complement of an infinitive
I knew *the stranger to be him.*
They found *the pupil to be her.*

(4) An appositive of a word in the objective case
The law applies to all of *us* — *you*, Mary, and *me.*
Nobody expected *us*, *you* and *me.*
He asked the *boys*, *us* who were there, to go
I see the *man*, *him* in the big hat.

(5) The indirect object of a verb
Give me your word.
Tell him your message.
Lend them your knife.
They *gave her* sound advice.

(6) The subject of an infinitive
I asked *him to go.*
He ordered *us to be* quiet.
Me, *him*, *her*, *us*, *them*, *whom*, are always in the objective case.

c. Possessive Case:
The following constructions require the possessive case of pronouns:

(1) A modifier of a noun
Our trip was pleasant.
Their ancestors came from France.
Your exercise is correct.

(2) The modifier of the gerund (the noun form of the verb)
He asked about *our enjoying* the game.
Their running won the trophy.
My going was delayed.
Its breathing is unnatural.
Will you agree to *my going?*
Their being afraid made us nervous.
His being able to wrestle saved the day.

Your waiting for the bus must have been tiresome.
Her aiming at the target was accurate.

The possessive forms *mine*, *yours*, etc. (instead of *my*, *your*, etc. with nouns) have the same uses as nouns:

Mine is torn.
We saved our paddle, but they *lost theirs*.
The color of their banner is pleasing, but the color *of ours* is ugly.
It *is his*.
I *call it mine*.
That *book*, *hers*, is worth five dollars.

Antecedent. — The word to which a pronoun refers is called its antecedent. A pronoun should agree with its antecedent in gender, number, and person. Relative pronouns connect dependent clauses with independent clauses by referring to a noun in the independent clause. The case of the pronoun is determined by the clause in which the pronoun is used.

a. I have a *book which* belongs to the library.
b. The *book which* you read is the property of the library.
c. I met the *author whose* book you are reading.
d. The *book that* I bought last week is called *The White Company.*
e. Such *books as* I have are at your service.
f. The *author whom* you are reading is an American.

C. Order of Pronouns. — If pronouns of the first person are used in a series with other pronouns or nouns, the pronoun of the first person is always mentioned last.

Examples:

1. Henry and I went to the game.
2. You and I must make that trip.
3. They and we were on the same side.
4. He and I attended the same school.

ADJECTIVES AND ADVERBS

I. Tests

A. On your paper make a list of appropriate adjectives for each blank in the following sentences:

1. The —— man presented the prize.
2. The —— girl spoke well.
3. Frank is the leader of the —— team.
4. The —— bag was made of —— leather.
5. The —— daughter of our —— friend won the —— prize for painting the —— picture.

B. On your paper make a list of appropriate adverbs for each blank in the following sentences:

1. She spoke ——.
2. The storm arose ——.
3. She called ——.
4. I am —— sure that you were doing —— ——.
5. They came ——.

C. Rewrite the following sentences, filling in the blanks with the adjectives and adverbs which you believe to be correct.

1. I have two sisters; the —— is ten years old.
2. Do you like the —— of the two boxes?
3. She is the —— girl in the room.
4. Henry came —— than Eugene.
5. She received the —— grades in the class.
6. Frances plays the piano —— than Grace does.
7. She spoke —— to-day than she did yesterday.
8. Ruth is the —— one in the family.
9. She feels —— now.
10. This is —— done.

D. Re-write the following sentences, selecting one of the forms in each parenthesis. Be ready to state the reason for your choice.

1. He is (more better — better) this morning.
2. This kind (of day — of a day) is very pleasant.
3. He feels (bad — badly) about the trouble.
4. He talked (free — freely) with us all.
5. He can't (never — ever) come when we want him.
6. (Most — almost) every day we hear the salute.
7. (This kind — these kind) lasts (longer — longest).
8. He can (only walk — walk only) a little.
9. (Them — those) answers puzzled me.
10. I am not (so — as) tall as you are.
11. I (can't — can) scarcely hear you.
12. She is (some — somewhat) better to-day.
13. I will (sure — surely) come.
14. I (have — haven't) hardly ever been late.
15. I haven't (no — any) time.
16. He (can't — can) hardly bear it.
17. I haven't said (nothing — anything).
18. I didn't do (no — any) work.
19. I (haven't — have) hardly ever any time for that.
20. I didn't find it (anywhere — nowhere).
21. They looked (everywhere — every place).
22. The class (is — is not) open to but a few.
23. No books were given (only — except) to those who had cards.
24. (Sure — surely) I expect to go.
25. He didn't speak (clear — clearly) enough.

II. Information about Adjectives and Adverbs

Adjectives and adverbs are important in composition because they help to express color and detail.

Adjectives

An adjective is a word that modifies, or changes the meaning of, a noun or pronoun. Adjectives answer such questions as: Which one? How many? What kind?

Examples: The *tall* boy is my brother.
My favorite color is *blue*.
He is *tall* and *straight*.

Phrases and clauses may be used as adjectives.

Examples: The girl *in the blue dress* is a campfire girl.
The girl *who wore the blue dress* was made chairman.

A. Kinds

1. Descriptive Adjectives
   These adjectives are the ones used ordinarily. Proper adjectives belong to this group too. (Adjectives made from proper nouns. Example: England — English)
2. Pronominal Adjectives (Pronouns that are used as adjectives)
   a. Possessives (Pronouns used as adjectives). Examples: *My* book, *his* desk, *anybody's* game.
   b. Demonstratives (Adjectives that point out definitely). Examples: *This* book, *these* apples, *that* window, *those* people.
   c. Indefinites (Words that point out less definitely). Examples: *any* person, *each* boy, *another* day, *neither* family, *both* lawyers.
3. Numeral Adjectives
   a. Cardinals (How many?) Examples: *Two* books, *thirty* slates, *three hundred* men.
   b. Ordinals (Which one in a series?) Examples: *First* place, *third* degree, *tenth* birthday.
4. Articles
   a. The definite article *the*
   b. The indefinite article *a, an*
      A is used before consonant sounds. Example: a meadow, a union, a history.
      An is used before vowel sounds. Example: an apple, an honor.

B. Property

See *Comparison* under Adverbs.

ADVERBS

Adverbs usually modify verbs, adjectives, and other adverbs. Adverbs occasionally modify prepositions or conjunctions.

Examples: They drove *slowly* down a *very* quiet street.
You walk *too* slowly for me.
I was *scarcely* over the line.
I came *soon* after the crowd gathered.

Phrases and clauses may be used as adverbs.

Examples: The ball dropped *over the fence.*
It rolled *where the grass is cut.*

A. Kinds

1. Simple (Simple adverbs express manner, time, place, degree). Examples: gently, to-morrow, there, so
2. Interrogative (When, where, and why, used in asking questions). Example: *How* did you do that? *Where* is my book?
3. Conjunctive or Relative Adverb (An adverb that connects a dependent clause with a principal clause). Example: That is the time *when* you really appreciate a friend. *After, how, when, where, while, why,* are conjunctive adverbs.

B. Property

Comparison is a property of both adjectives and adverbs.

Comparison of Adjectives and Adverbs. — Comparison is a change in the form of an adjective or adverb to express differences in degree.

1. There are three boys in that family. Tom is *tall;* Frank is *taller;* and Harold is the *tallest* one.

2. Robert is a *courteous* boy. I think Henry is *more courteous* than he, but Grant is the *most courteous* boy I know.

3. I had a *good* seat, but this one is *better.* The balcony seats are *best.*

4. Rex came *early* that night, but Roger had arrived *earlier.* John arrived *earliest.*

5. Helen spoke *agreeably* to Marion. Marion spoke *more agreeably* in return; Miss Ward spoke *most agreeably* to them both.

6. Jane does her work *well;* Mary does *better,* but Harold does *best* of all.

Let us list the adjectives and adverbs as they are used in the preceding sentences in order that we may see what principles underlie comparison.

ADJECTIVES

USED WHEN NO COMPARISON IS MADE	USED IN COMPARING TWO	USED IN COMPARING MORE THAN TWO
tall	taller	tallest
courteous	more courteous	most courteous
good	better	best

ADVERBS

USED WHEN NO COMPARISON IS MADE	USED IN COMPARING TWO	USED IN COMPARING MORE THAN TWO
early	earlier	earliest
agreeably	more agreeably	most agreeably
well	better	best

Degree of Comparison.—Note that each complete adjective or adverb expresses three degrees of comparison:

The positive degree (the first column) expresses a simple quality. It is used when no comparison is made, and has no special ending.

The comparative degree (the second column) expresses a greater or less degree of the quality than the positive degree. It is used in making a comparison between two.

The superlative degree (the third column) expresses the greatest or the least degree of the quality. It is used in speaking of more than two.

Forming Degrees of Comparison. — Note that the comparative degree is formed in three ways:

1. By adding the suffix *er:*
   The adjective *tall* becomes *taller.*
   The adverb *early* becomes *earlier.*
2. By prefixing the word *more:*
   The adjective *courteous* becomes *more courteous.*
   The adverb *agreeably* becomes *more agreeably.*
3. By using different words:
   The adjective *good* becomes *better.*
   The adverb *well* becomes *better.*

Note the superlative degree is formed in three ways:

1. By adding the suffix *est:*
   The adjective *tall* becomes *tallest.*
   The adverb *early* becomes *earliest.*
2. By prefixing the word *most:*
   The adjective *courteous* becomes *most courteous.*
   The adverb *agreeably* becomes *most agreeably.*
3. By using different words:
   The adjective *good* becomes *best.*
   The adverb *well* becomes *best.*

There are some adjectives and adverbs that cannot be compared. Among them are such adjectives as

matchless, single, and *everlasting* and adverbs formed from them; also such adjectives as *one* and *vertical,* and such adverbs as *here, now, there,* and *then.*

Some adjectives and adverbs form their comparative and superlative degrees in either of two ways:

noble	nobler more noble	noblest most noble
often	oftener more often	oftenest most often
lovely	lovelier more lovely	loveliest most lovely

The next step is to distinguish between words that are compared by means of suffixes and words that are compared by means of *more* and *most.*

1. Almost all adjectives and adverbs of one syllable and some of two syllables form the comparative and superlative degrees by the use of suffixes.

Note the following examples:

Positive	Comparative	Superlative
dry	drier	driest
big	bigger	biggest
true	truer	truest
gay	gayer	gayest
glossy	glossier	glossiest
bright	brighter	brightest
pleasant	pleasanter	pleasantest
weak	weaker	weakest
serene	serener	serenest
cheap	cheaper	cheapest
dear	dearer	dearest
early	earlier	earliest
high	higher	highest
quick	quicker	quickest

Positive	Comparative	Superlative
slow	slower	slowest
soon	sooner	soonest
loud	louder	loudest
hard	harder	hardest

2. Almost all adjectives and adverbs of more than two syllables and some of two syllables form the comparative and superlative degrees by prefixing the words *more* and *most*.

Note the following examples:

Positive	Comparative	Superlative
useful	more useful	most useful
careless	more careless	most careless
thoughtless	more thoughtless	most thoughtless
majestic	more majestic	most majestic
graceful	more graceful	most graceful
usefully	more usefully	most usefully
carelessly	more carelessly	most carelessly
thoughtlessly	more thoughtlessly	most thoughtlessly

3. Some adjectives and adverbs form the comparative and superlative degrees by using different words.

Adjectives

Positive	Comparative	Superlative
bad, evil, ill	worse	worst
far	farther, further	farthest, furthest
good	better	best
little	less, lesser	least
much, many	more	most
old	older, elder	oldest, eldest

Adverbs

far, forth	farther, further	farthest, furthest
ill, badly	worse	worst
well	better	best

Positive	Comparative	Superlative
nigh	nigher	nighest, next
late	later	latest, last
little	less	least
much	more	most

Rules for Spelling.

1. Adjectives ending in silent *e* drop the *e* before the suffixes *er* and *est:*

pure, purer, purest; wise, wiser, wisest

2. Most adjectives ending in *y* change *y* to *i* before the suffixes *er* and *est:*

rosy, rosier, rosiest; sorry, sorrier, sorriest

3. Adjectives ending in a single consonant preceded by a single vowel double the final consonant before *er* and *est:*

fit, fitter, fittest; hot, hotter, hottest;
big, bigger, biggest

III. Usage

A. Adjectives modify substantives; adverbs modify verbs, adjectives, and other adverbs.

	Correct	*Incorrect*
1.	She plays well.	She plays good.

Good is an adjective and cannot modify the verb *plays*.

2.	She did well.	She did fine.

Why is *fine* incorrect?

3.	I feel bad.	I feel badly.

Feel is a linking verb in this sentence. *Bad* is an adjective modifying the subject *I*. *Badly* is incorrect because it describes the manner of feeling.

4.	She looks happy.	She looks happily.

Why is *happy* correct?

5.	Flowers smell sweet.	Flowers smell sweetly.

Why is *sweet* correct?

B. Avoid the double negative

Yes is affirmative; *no* is negative. The use of *not* in an affirmation (a statement) makes it become a negation. I *am going* is an affirmation. I *am not going* is a negation. When the adverbial modifier *not* is used, you should avoid the use of *no one, none, no, nowhere, nothing,* or *nobody* in the same sentence.

	Correct	*Incorrect*
1.	John has no ticket.	John hasn't got no ticket.
2.	I have no money.	I haven't got no money.
3.	She hadn't any, *or* She had none.	She didn't have none.
4.	They went nowhere.	They didn't go nowhere.
5.	Tom hadn't done anything.	Tom hadn't done nothing.

Hardly, scarcely, and *but* are adverbs which should not usually be used with *not.*

	Correct	*Incorrect*
1.	I am hardly ever at home.	I am not hardly ever at home.
2.	She is scarcely able to do the work.	She is not scarcely able to do the work.
3.	I can hardly see.	I can't hardly see.
4.	I have but three.	I haven't got but three.

C. Do not use *most* for *almost. Most* means the greatest number or the largest part; *almost* means nearly.

Correct	*Incorrect*
We worked for almost an hour.	We worked for most an hour.

D. Somewhere is an adverb; *some place* is incorrectly used as an adverb.

Correct	*Incorrect*
Will you go somewhere with me?	Will you go some place with me?

E. *This* and *that* should not be used with *here* and *there.* *These* or *those* should never be used with *kind.* Do not say *kind of a* or *kind of an* but just *kind of.*

Correct	*Incorrect*
I should like to buy that kind of knife.	I should like to buy that kind of a knife.
This kind of apple is my favorite.	This here kind of an apple is my favorite.
I like that kind.	I like those kind.

F. The adverb *only* should be placed next to the word it modifies and should usually precede it. Note the change in the meaning of the sentence caused by the change in position of *only.*

Only John had three pennies. (No one else had three pennies.)

John had only three pennies. (He had no more.)

G. Do not use *them* as an adjective. (See page 381.)

Correct	*Incorrect*
Where are those books?	Where are them books?

H. In the affirmative sentence the usual combination is *as . . . as.* In the negative sentence the usual combination is *not so . . . as.* (See page 395.)

Correct

I am as tall as Henry.
I am not so tall as you.

I. Avoid extravagances expressed in adverbs.

I am sorry that we are so late. We were having such a good time that we found it hard to leave.	I am *awfully* sorry that we are so *frightfully* late, but we were having such a *wonderfully* good time that we *absolutely* couldn't bear to leave.

VERBS

I. Tests

A. On your paper number for twenty-one answers. Read each statement below; before the number corresponding to it on your paper place a plus sign (+) if you think the statement is true, a minus sign (−) if you think the statement is false.

1. An intransitive verb requires that the receiver of the action be named.
2. The property of comparison belongs to verbs.
3. Transitive verbs may be either active or passive.
4. The simple predicate of a sentence is the verb.
5. Gerunds are formed from verbs and used as adjectives.
6. The direct object is the same as the objective complement.
7. The terms *predicate complement, subjective complement, attribute complement* refer to the construction completing a transitive verb.
8. The infinitive is the simplest form of the verb and the preposition *to*.
9. A verb is a word that makes a group of words become a sentence.
10. A verb is a word that names a person, place, action, idea, or thing.
11. Regular verbs usually form their past tenses by a change in the vowel.
12. Participles are always used like nouns.
13. Some intransitive verbs are complete without modifiers or complements.
14. The indicative mode expresses a condition contrary to fact.
15. The verb *to be* is a linking verb.
16. A copulative verb is followed by a predicate noun, a predicate adjective, or a predicate pronoun.
17. A copulative verb and a linking verb are the same.

18. Auxiliary verbs are those that help the principal verb to express the thought.
19. The perfect tenses are formed by using some form of the verb *to have* as an auxiliary.
20. The passive voice is formed by using some form of the verb *to be* as an auxiliary.
21. Verbs must agree with their subjects in person and number.

B. Number on your paper for sixteen answers. Before each figure place the letter of the term in Column I which is defined in Column II.

Column I	Column II
a. Voice	1. The time of an action
b. Mode	2. The mode of command
c. Subjunctive	3. The receiver of the action of a transitive active verb
d. Tense	4. The voice in which the subject acts
e. Active	5. A verb that joins the subject and a complement that names or describes it
f. Number	6. The mode of fact
g. Objective complement	7. A word that completes the verb and describes the object
h. Transitive	8. The tense that expresses action that has been completed at the time of speaking
i. Imperative	9. A distinction between one and more than one
j. Intransitive	10. The property that expresses the manner of the action
k. Passive	11. A verb that needs no complement
l. Linking (or copulative)	12. The mode of doubt
m. Present perfect	13. The property that shows whether the subject acts or is acted upon

Column I	Column II
n. Indicative	14. The voice in which the subject is acted upon
o. Direct object (object complement)	15. A verb that requires that the receiver of the action be named

C. Your knowledge of verbs is sometimes tested by the way you use other words in the sentence.

On your paper number for ten answers. Write by each number the word in the parenthesis which you think is correct. Be ready to state the reason for your choice.

1. He asked John and (I — me).
2. The captains are Frank and (I — me).
3. It was (he — him) who did the work.
4. (Who — whom) did you meet?
5. This is the scout of (whom — who) you have heard.
6. He is the one, I know, (who — whom) you want.
7. It was he, I believe, (who — whom) you sent for.
8. It was they, I was told, (who — whom) were chosen.
9. Martha expected Mary and (I — me) to go.
10. I heard that you and (he — him) were going to become air pilots.

D. In the following sentences the verbs are both transitive and intransitive. On your paper make a form like the following:

1. Transitive
   - *a.* Active.....
   - *b.* Passive.....
2. Intransitive
   - *a.* Linking.....
   - *b.* Complete.....

On the lines following each sub-point, write the letters of the sentences in which you find a verb which the word describes.

a. She took my cousin and me to the circus.
b. She seems contented now.
c. They were told about the victory.
d. The sun shone brightly after the rain.
e. They played ball from daylight till dark.
f. He appears taller and heavier.
g. The story was reported in the *Times.*
h. The dog was lying in the corner.
i. The instructor called you and him.
j. Harold is senior captain now.
k. The letter had been opened before I saw it.
l. The coat and cap lay where he threw them.
m. They invited Mary and her to the game.
n. This jelly tastes good to me.
o. The dishes were done, and the floor was swept before that time.
p. The water sparkles in the bright sunshine.
q. I set the butter in the refrigerator.
r. She has become a leader of her group.
s. That book has been read by thousands.
t. She sat on the curbstone crying.
u. I read that story when I was ten.
v. To read rapidly is desirable.
w. The clock had been set incorrectly.
x. The class reads well.

E. On your paper draw three columns. Number for ten answers. By each number and in the proper space, write the missing principal part.

Present	Past	Past Participle
1. drive	——	driven
2. dive	——	——
3. fly	flew	——

Present	Past	Past Participle
4. flow	——	flowed
5. lay	——	laid
6. lie	——	——
7. set	——	set
8. shake	shook	——
9. shrink	shrank	——
10. sit	sat	——

F. On your paper number for forty-five answers. After each number write the form or forms of the verb which you have chosen for that sentence.

SEE

1. I did not —— you yesterday, when you —— me.
2. Mary and Frances —— that picture last night. Have you —— it?
3. I —— Frank yesterday. He said he hadn't —— you for some time.

DO

4. You should —— the work this way. I —— it that way yesterday.
5. He ——n't care to go with us. They ——n't care to go either.
6. When you have —— your work, will you go with us?

RING

7. The bell —— and —— and we all wondered why.
8. Has the bell ——? I thought it had ——.
9. The bell has ——. It —— just now.

COME

10. I have —— to say good-by.
11. He —— yesterday while you were gone.
12. They —— just after we had ——.

BRING

13. Mary has —— her violin. Charles —— his piccolo.
14. I have —— sandwiches every time.
15. You —— cake last time; what have you —— to-day?

THROW

16. The pitcher —— the ball to third.
17. He —— a better ball than I do.
18. Who —— the ball when it was —— through the window?

DRAW

19. He has —— so well that I think he will win the prize.
20. He —— that picture when he was five.
21. They —— all morning.

DROWN

22. The half —— chicken was brought in to the fire.
23. Many persons were —— in the storm.
24. He was almost —— in rescuing the little child from ——.

GO

25. He had —— before we arrived.
26. We heard that they had ——.
27. Where have your friends ——?

CATCH

28. He —— the ball squarely.
29. Henry —— a fly. He is a good fielder.
30. The ball was —— near third base.

BEGIN

31. He —— to work in the fall.
32. After he had ——, he enjoyed the work.
33. The search for the lost airship ——.

BLOW

34. The wind has —— for a week.
35. Where has it —— my umbrella?
36. He —— and —— but he couldn't —— out the light.

GIVE

37. I —— you back your pencil yesterday.
38. The book was —— to me last Christmas.
39. What have you done with the racket? I —— it to you when we met.

DRINK

40. They —— the water and were satisfied.
41. He has —— from every famous spring.
42. I —— the coffee after you left.

SAY

43. He —— that he will go.
44. I —— to him, "I think you are right."
45. She —— to me, "Let's go to see a play."

G. Re-write the following sentences, changing the voice of the verb. Write after each sentence the change which you have made; that is, *active to passive,* or *passive to active.*

1. The prize was given to me by the mayor himself.
2. They are planning to build a bridge across the river at Tenth Street.
3. I found your keys just where you left them.
4. The sermon was preached by Dr. Mason.
5. They promised me a reward.
6. They were called cowards by the gang.
7. They made him chairman.
8. This made him happy.

Use the same voice in both parts of the following sentences:

9. We found a perfect fossil, which was desired by every one.
10. Your letter was received this morning, and I am delighted with your good news.
11. Our Christmas gifts were opened this morning, and your gift especially delights me.

H. On your paper number for ten answers. Write the names of the modes of the following verbs.

1. When you opened your window, you saw the mountains.
2. Go home, Teddy. There's no room for you here.
3. I wish that you were not so tall.
4. The day has been unusually comfortable.
5. If I be elected, I shall reform the condition.
6. John, please get the car out for me.
7. He explained the matter to my satisfaction.
8. Give me your address before you go.
9. You have no cause to worry.
10. He talks as if he were the manager.

I. On your paper number for ten answers. Write the names of the tenses of the verbs in each of the following sentences.

1. He called for his mother as he awoke.
2. I am glad to do what you have suggested.
3. They ran, after the excitement had been reported to the police.
4. I shall be happy to go.
5. She went to town as you told her.
6. I have been writing to Jane, for she has written so faithfully to me.
7. He will do what you have asked him to do.
8. I did do just what I wished to do.

9. They will have begun this meeting before we arrive.
10. You should have gone to Europe when you had an opportunity.

J. In the following sentences there is a confusion of tenses. The unity is broken by a shift in the tense of the verb. Re-write the sentences so that each makes a clear impression.

1. I am in school three years now.
2. Did you telephone your mother yet?
3. They are not here for three years.
4. I did that already.
5. He is four years at that job.
6. We climbed so high that I was thinking, "How shall we ever get down?"
7. He struggles with his enemies and after he frees himself he went home.
8. I would not be surprised to hear that she won the contest.
9. When the work is over in the evening, we went to the top of the hill.
10. I had heard that you go to-morrow.
11. I knew that he is the winner.
12. I was absent since Friday.

K. Number on your paper for fifty-four answers. Write the verb in each sentence which you believe to be correct. Be ready to state the reason for your choice.

1. The books (have — has) come.
2. The queerest thing about the animals (is — are) their habit of sleeping through the winter.
3. The safe and the cash register (was — were) stolen.
4. In the east (are — is) the Teton Mountains.
5. As the time of the celebrations (approach — approaches) the tribe becomes much excited.

6. His pictures and all his valuables (was — were) taken.
7. There (is — are) many chances of victory.
8. Each of the pupils (was — were) given a chance.
9. A puncture and a blowout (was — were) responsible for our delay.
10. There (is — are) ten people on that committee now.
11. Many kinds of flowers (produce — produces) perfume.
12. The beginning and the end of a paragraph (is — are) likely to be remembered.
13. In plain sight upon the bench (was — were) the missing papers.
14. The book of ballads together with your paper (is — are) on my desk.
15. (Don't — doesn't) the bears migrate?
16. There (is — are) no good camping grounds in that region.
17. Mr. Jarvis, our friend and adviser, (have — has) been transferred to another school.
18. Either you or I (are — am) to serve as chairman.
19. The coloring, the line, and the subject (is — are) truly delightful.
20. The leaders of the tribe (was — were) ready for anything.
21. Jack or Julius (was — were) to report on that.
22. Each home room (have — has) a meeting.
23. The world with its troubles and joys (seem — seems) lost to you when you reach the cabin.
24. The cavalry and the infantry (was — were) equally responsible.
25. Neither John nor you (was — were) called upon.
26. The car with all its accessories (was — were) sold.
27. The interest and the admiration of his comrades (show — shows) plainly.
28. Mathematics (trouble — troubles) me least of all.
29. The family (have — has) gone in several directions.
30. Either you or he (is — are) at fault.

31. Athletics (is — are) my hobby.
32. Many a person (is — are) glad of the chance.
33. Neither you nor your brother (is — are) to go fishing to-day.
34. The secretary-treasurer (was — were) not present.
35. He with all his camp outfit (is — are) waiting at the corner.
36. Marion, James, Jerry, or Frank (is — are) to get the mail to-day.
37. The secretary and the treasurer (fills — fill) in the form.
38. The chairman together with the members of his committee (sit — sits) on the stage.
39. The delight of my early childhood, my one never-failing joy, (was — were) my dogs.
40. The troop (is — are) wearing their new suits.
41. It is I who (am — is) objecting.
42. It is you who (has — have) the floor.
43. I who (was — were) most interested couldn't see a thing.
44. It is he that (repeat — repeats) the question each time.
45. These are the pictures that (was — were) stolen.
46. Each of the policemen who (was — were) promoted is quite young.
47. This is one of the finest exhibitions that (have — has) ever been staged.
48. Every pupil writes his name in the book, if he (like — likes) the plan.
49. The number of pupils who (succeed — succeeds) in earning honors (is — are) increasing each year.
50. When every one of the fourteen-hundred pupils in this school (try — tries) to do what is right, we won't have a condition like this one.
51. Either you or John (is — are) to go, whoever (is — are) ready when Mr. Graves arrives.
52. The games that (gives — give) the most pleasure (is — are) those that (is — are) played outdoors.

53. This is one of the stories that (is — are) historically correct.
54. Whoever opened the door (was — were) welcome in that household.

L. On your paper make three columns: 1. Infinitives, 2. Gerunds, 3. Participles. Write in the proper column the verbals in the following sentences.

The wave begins to pull itself together, rolling up to the shore and running swiftly back. Delaying for an instant is a part of the game; then it cascades, beginning at one end and running along the length of the ridge, or beginning at both ends and meeting in the middle. It is a joy to see.

M. In some of the sentences that follow the verbs are correct. In some sentences they are incorrect. Number on your paper for twenty-five answers. Place a + for each correct verb, and a − for each incorrect verb. On the line with the minus signs write the form of the verb that should be used.

1. She laid down in the sunshine.
2. They never seen a building that size.
3. They had drunk of the water till they could drink no more.
4. The coat was left laying there.
5. Set your apparatus up here.
6. The bell rung and rung.
7. They drug the carpet back and danced.
8. Lying back in the hammock, he thought the matter over.
9. Our troop done the best at the exhibition.
10. The game drawed a big crowd.
11. She and Mary seen that show last summer.
12. The parcel lay on the table.
13. I brought my money but not all the rest was brung.

14. I gotten a letter from home.
15. They raised the window a trifle.
16. We were so hot that we drunk and drunk.
17. The doll had lain there in the storm all evening.
18. The river overflew its banks.
19. They said one man had been drowned.
20. I been looking for you.
21. Lay your things on the table; none are lying there.
22. He come early to avoid the rush.
23. Let's set here in the sunshine to study.
24. I have saw many sights just as strange as that.
25. Books and papers laid there undisturbed.

N. On your paper re-write the following sentences, correcting any errors.

1. He tried to sharply cut that line.
2. I wished to have gone with you.
3. To peacefully sleep for a week is my ambition.
4. The committee disapproved him taking that action.
5. Playing on the corner, an airplane passed above us.
6. I liked him playing for the orphanage.
7. What was done without me knowing about it?
8. Why didn't you tell me of you being promoted?
9. Smashing torpedoes and eating ice cream the Fourth of July was soon over.
10. I asked about his coming with us.

II. Information about Verbs

A verb is essential to every sentence. It is the word that makes a group of words become a sentence, or a predication. It predicates (states or affirms) something about the subject. We may think about one thing such as *summer*, or we may have two ideas such as *girls* and *flowers*, but we have no predication, that is, no sentence, until we use a verb. We may say:

Summer *is* here, pleasant, warm, coming, friendly, early, late, popular.

Girls { grow / like / pick / choose / dislike / arrange / earn / cultivate / cut } flowers

We may have groups of words: such as *on a spring day, many people, after the rain, in the park.* But we have said nothing until we have called upon a verb to make the predication: On a spring day many people walk in the park after the rain.

The degree of vividness of a sentence often depends upon the choice of verb, or action word. It is the *story-telling* word.

The regular arrangement of a verb in all its voices, numbers, tenses, persons, and modes is called a conjugation. (See page 427.)

A verb and its auxiliaries form a verb phrase. Auxiliaries help the principal verb to express the meaning with greater accuracy. (See page 419.)

A. Kinds

1. Transitive

A transitive verb requires that the receiver of the action it expresses be named.

Examples:
Mary lost her *pocketbook.*
The *purse* was found later.

a. Transitive active. If the verb is transitive active, the subject acts.

Examples:

She *swallowed* a crumb.

The engineer *planned* the bridge.

The word which completes the verb and names the receiver of the action is a direct object, or an object complement.

b. Transitive passive. If the verb is transitive passive, the subject is acted upon.

Examples:

A five dollar bill *was discovered* by the children.

The ball *was lodged* firmly between the branches.

Active and passive refer to voice, a property of verbs.

2. Intransitive

An intransitive verb may require a word to complete its meaning (a subjective complement) or it may be complete without modifiers or complements.

a. Linking (or copulative) verbs

Linking verbs join the subject and a substantive or adjective in the predicate which refers to the subject. This predicate noun or adjective may be called the attribute complement or subjective complement.

Examples:

(1) James *is* my best *friend*. *Friend* is a noun completing the verb *is*, and referring to *James*.

(2) He *became* our *captain*. *Captain* completes the verb *became* and refers to the subject, *he*.

(3) The guilty person *is he*. *He* is a pronoun completing the verb and referring to *person*.

(4) The boy *seemed strong* and *sturdy*. *Strong* and *sturdy* are adjectives describing *boy* and completing the verb, *seemed*.

b. Complete

Complete verbs are not followed by direct objects, predicate nouns, pronouns, or adjectives; they may or may not be followed by adverbial modifiers. The verb is, however, complete without the modifiers.

Examples:

(1) The stars shone with great brilliance in the tropical sky.
(2) The engine whistled, and the train moved on.
(3) Carrie speaks often on that subject.
(4) As I spoke, the old man coughed.

The same verb may be either transitive or intransitive according to its use in the sentence.

Examples:

(1) I *wrote* at once. (Intrans.)
(2) He *wrote* the letter that night. (Trans.)
(3) The engine *moved* slowly. (Intrans.)
(4) The boys *moved* the piano. (Trans.)

3. Regular

Regular verbs form their past tense and past participle by adding *d*, *ed*, or *t* to the present; they are sometimes called the weak verbs.

Examples:

Present	Past	Past Participle
jump	jumped	jumped
cough	coughed	coughed
choke	choked	choked
obey	obeyed	obeyed

4. Irregular

Irregular verbs form the past tense and past participle irregularly, usually by changing the vowel. These verbs are sometimes called strong verbs.

Examples:

Present	Past	Past Participle
am	was	been
do	did	done
fly	flew	flown
give	gave	given
go	went	gone
speak	spoke	spoken

B. Properties

Verbs have the properties of Voice, Mode, Tense, Person, and Number.

1. Voice is the property of transitive verbs which shows whether the subject acts or is acted upon. In the *active voice* the subject acts; in the *passive voice* the subject is acted upon.

The use of the active voice emphasizes the actor rather than the act. The use of the passive voice transfers the emphasis to the act rather than to the agent. Changing voice within the sentence may break the unity of the sentence. The passive voice is much less forceful ordinarily than the active, but it should be used to avoid the indefinite, impersonal subject *they*.

Example:

They have built a new road to Beechwood Park.

The interest in this sentence is not in the subject. No one cares who *they* are. This sentence is better expressed in the passive voice. *A new road has been built to Beechwood Park.* However, if the purpose in the sentence were to praise the person or body of persons who built the road the active voice would be preferable.

Example:

Our Civic Improvement Association has built a road to Beechwood Park. Mr. John Saunders has built a new road to Beechwood Park.

2. Mode (or Mood)

Mode is the property of a verb which shows the manner in which the thought of the verb is expressed. There are three modes.

a. Indicative Mode

The indicative mode is used to state a fact or ask a question.

Examples:

The bird flew to its nest.
Peace will come in the future.
Have you an extra pencil?
How tired you look!
I wish you would come with us.
You will be sorry for this.

b. The Subjunctive Mode

The subjunctive mode is usually found in sentences containing some form of the verb *to be* and expressing doubts, fears, wishes, or conditions contrary to fact. It is not so commonly used as it was at one time, but there are several forms still in current use.

Examples:

I wish { he were / you were / I were } in Europe.

If you were / If I were / If he were } king, what would happen?

Examples:

(1) *If you were here, we should climb to the top of the highest peak. You* are not here; consequently the condition is contrary to fact.

(2) *If John were untruthful, you would have cause for alarm.* The speaker believes the first

condition to be contrary to fact and therefore uses the subjunctive mode.

If John is untruthful, he shall be punished. This statement is in the indicative mode. The speaker accepts the possibility of John's being untruthful.

(3) (*May*) *God be with you!* The subjunctive is used in a wish or a prayer.

c. Imperative Mode

The imperative mode expresses a command, a request, or an entreaty. The subject is usually *you*, understood, although the subject may be expressed for emphasis. The imperative mode may be negative.

Examples:

(1) Halt!
(2) Be careful to follow directions.
(3) Lend me your eraser, please.
(4) Be brave about it.
(5) Do not stay too late.
(6) Never do that again.
(7) You go as quickly as possible.

3. Tense

The tense of a verb is the property that indicates the time or the degree of completion of an action. There are six tenses.

The present, past, and future tenses are simple; the present perfect, past perfect, and future perfect tenses are compound.

a. The Present Tense

The present tense ordinarily refers to present time.

Examples: I sing. I decide.

(1) It may express continuous action:
I am helping. (Progressive Tense)
(2) It may be emphatic:
I do help. (Emphatic)

(3) With modifiers it may express future time:
We sail next week.
They are soon to cross the river.
(4) It may be used to make the past more dramatic: (The Historic Present)
Rome burns, while Nero fiddles.
The battle ends, and the war is over.
(5) It is used to express statements that are general or established truths:
Truth is eternal.
Haste makes waste.
I learned that the world is round.
(6) It expresses habitual action:
The train leaves at three o'clock every day.

b. The Past Tense

The past tense refers to an action that occurred in past time. It is formed by adding *d*, *ed*, or *t* to the present of some verbs and by changing the vowel of the present in others, and sometimes by a complete change in the word. Examples: I sang. He decided.

The past tense may also be progressive.

Examples: I was singing. They were deciding. It may be emphatic. Example: I did sing.

c. The Future Tense

The future tense refers to future time either immediate or remote. It is formed by using the auxiliaries *shall* and *will*.

Examples: I shall decide soon. He will sing Thursday.

The future tense may be progressive.

Examples: I shall be singing. You will be deciding.

In declarative sentences, to express simple futurity, use *shall* with the first person and *will* with the second and third.

Examples: I shall go at once. You will need an umbrella. They will be late for the theater.

However, if you wish to express determination or intention, the auxiliaries are reversed. *Will* is used in the first person; *shall* in the second and third.

Examples: I will do this alone; no one shall help me. He shall finish this work; I insist upon that.

Should and *would* are used like *shall* and *will.* The future progressive tense is formed with the present participle.

Example: I shall be singing at that hour. They will be deciding that question on Thursday.

In a question the form used with the first person is *shall;* the verb in the second and third persons is that which is expected in the answer.

Examples:

Shall I mail this letter?
Shall we be on time?
Shall you go to Italy? Yes, I shall go there. (Futurity)
Will he go with us? Yes, he will. (Futurity)
Will you take charge of a booth? Yes, I will. (Determination)
Shall he complete this task? Yes, he shall. (Determination)

Study the following sentences:

I shall play tennis to-morrow. (Simple expectation)

I should like to play tennis to-morrow. (Desire. If the principal verb expresses desire or willingness, the auxiliary should express simple futurity. Not *I would like.*)

I will play tennis to-morrow. (Determination or intention)

d. Present Perfect Tense

The present perfect tense refers to action that has been completed at the time of speaking.

Examples: I have sung twice for them. He has decided to go.

The present perfect tense may be progressive.

Examples: I have been deciding. He has been singing.

All the perfect tenses refer to completed action. Some form of the auxiliary *to have* is always used in forming a perfect tense. The present perfect progressive tense is often used.

Examples: I have been singing for two hours. We have been deciding what we shall do.

e. Past Perfect Tense

The past perfect tense refers to action that was completed at some definite time in the past.

Examples: I had sung before you arrived. We had decided to go by that time.

The past perfect tense may be progressive.

Examples: They had been deciding. We had been singing.

f. Future Perfect Tense

The future perfect tense refers to action that will be completed by some definite time in the future.

Examples:

I shall have decided that question by the time I am twenty.

He will have made his choice before we can reach him.

g. Sequence of Tenses

If you use the past or past perfect tenses in the independent clause, you should usually use one of these tenses in the dependent clause.

Examples:

I heard that you arrived.
I had heard that you had arrived.
I had heard that you arrived.
I heard that you had arrived.

Study the following sentences:

Mother said that we should go quickly.
Mother says that we shall go quickly.

When we are young, we believe that there are fairies.
When we were young, we believed that there were fairies.

Note the change in tense when the direct question is changed to indirect discourse.

He asked, "Where are you going?"
He asked us where we were going.

He said, "I shall go if I am (be) invited."
He said that he would go if he were invited.

h. Auxiliaries

The following are the chief auxiliaries:

be — was — been (used to form the passive voice)

Examples:

I was told to hurry.
He has received your letter.

do — did — done (used to form the emphatic tenses)

Examples:

I do like to swim.
I did answer your letter.

have — had — had (used to form the perfect tenses)

Present	Past	Past Participle
am, be	was	been
do	did	done

Present	Past	Past Participle
have	had	had
may	might	——
shall	should	——
will	would	——

Can, could are the present and past of an incomplete verb used in expressing a belief in ability or power. *Can I lift that weight? No, you can not.* (You have not the strength.) *Could he have been victorious without the help of his friends?* (Had he the power to be victorious?)

May, might may be used as principal verbs as well as auxiliaries. This verb is used to indicate permission or possibility and is often confused with *can. May I lift this weight?* (Have I your permission to lift this weight?) The answer might be, *No, you may not, for it might prove harmful to you.*

Explain the meaning of the following sentences:

Can (may) you drive your father's car?

Would you try to swim across if you could (might)?

Can (may) I help you with that task?

I cannot (may not) go.

He may not (cannot) climb the peak with us.

i. Principal Parts of Verbs

A List of Words That Require Care in Use

Present	*Past*	*Past Participle*	*Present*	*Past*	*Past Participle*
am (be)	was	been	bid (command)	bade, bid	bidden, bid
arise	arose	arisen	bid (offer money)	bid	bid
awake	awoke*	awaked	bind	bound	bound
bear (bring forth)	bore	born	bite	bit	bitten, bit
bear (carry)	bore	borne	bleed	bled	bled
beat	beat	beat			
begin	began	begun			

* The star indicates that the regular form is also used.

Present	*Past*	*Past Participle*
blow	blew	blown
break	broke	broken
bring	brought	brought
build	built	built
burst	burst	burst
buy	bought	bought
cast	cast	cast
catch	caught	caught
choose	chose	chosen
cling	clung	clung
come	came	come
creep	crept	crept
deal	dealt	dealt
dig	dug*	dug
dive	dived	dived
do	did	done
drag	dragged	dragged
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
flow	flowed	flowed
fly	flew	flown
forget	forgot	forgotten, forgot
freeze	froze	frozen
get	got	got, gotten
give	gave	given
go	went	gone
grind	ground	ground
grow	grew	grown
hang	hung, hanged[1]	hung, hanged[1]
hear	heard	heard
hide	hid	hidden
hurt	hurt	hurt
keep	kept	kept
kneel	knelt*	knelt*
know	knew	known
lay	laid	laid
lead	led	led
leap	leaped	leaped
leave	left	left
lend	lent	lent
lie (recline)	lay	lain
lose	lost	lost
mean	meant	meant
rid	rid	rid
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
see	saw	seen
seek	sought	sought
set	set	set
shake	shook	shaken
shine	shone	shone
shoe	shod	shod
show	showed	shown
shrink	shrank	shrunk
sing	sang	sung
sink	sank	sunk
sit	sat	sat
slay	slew	slain
slide	slid	slidden, slid
sling	slung	slung
slink	slunk	slunk

[1] Hanged is used only with reference to execution by hanging.

Present	*Past*	*Past Participle*	*Present*	*Past*	*Past Participle*
sow	sowed	sown	take	took	taken
speak	spoke	spoken	teach	taught	taught
speed	sped	sped	tear	tore	torn
spin	spun	spun	tell	told	told
spring	sprang	sprung	think	thought	thought
steal	stole	stolen	thrive	throve*	thrived, thriven
stick	stuck	stuck			
sting	stung	stung	throw	threw	thrown
stride	strode	stridden	tread	trod	trodden
strike	struck	struck	wear	wore	worn
string	strung	strung	weave	wove	woven
strive	strove	striven	win	won	won
swear	swore	sworn	wind	wound	wound
sweep	swept	swept	wring	wrung	wrung
swim	swam	swum	write	wrote	written
swing	swung	swung			

4. Person

Verbs should agree with their subjects in person. The person of verbs gives little difficulty except in two cases.

1. *It is I who am your new neighbor.*
   Am is first person to agree with its subject *who*, which is first person because its antecedent is the pronoun *I*.
2. (He, she, it) doesn't. The contraction *don't* comes from *do not*. The third person singular of the verb *do* is *does*. *I do, you do, he does.* Consequently, the contraction is *doesn't* and not *don't* in the third person

We avoid changing the person within a construction just as we do shifting the tense, for it breaks the unity.

Example:

He said that we must turn to the left and that you keep straight on for a mile.

The verb agrees with the subject that is nearest when two subjects of different persons are joined by *or* or *nor*.

Examples:

Either he or I am to lead the discussion.
Neither John nor you are to go.

5. Number

A verb must agree with its subject in number. *One is; two are.* This rule is the occasion for a large proportion of the errors made in the use of verbs. The following rules will help you to decide upon the number of the verb.

a. A compound subject connected by *and* requires a plural verb.

Examples:

His willingness to serve us and his charm of manner were delightful.
Apples and peaches are their chief crops.

b. Two nouns may refer to one individual or idea and then require a singular verb.

Examples:

The president and manager *is* Mr. French.
Bread and milk *is* a good breakfast.

c. *Many a* used to introduce a compound subject is followed by a singular verb.

Examples:

Many a man and woman rejoices over your victory.

d. *Each, every, everybody, every one, anybody, any one, somebody, some one, either,* and *neither* require a singular verb.

Everybody
Every one
Anybody
Any one
Somebody
Some one
} asks the same questions.

Each / Every } boy was made happy.

Either / Neither } of the contestants is worthy.

e. The number of the verb used with a collective noun depends upon the thought.

Examples:

The troop is ready now. (The troop as a whole)
The troop are quarreling bitterly. (The individuals in the troop)

f. The verb agrees with the subject that is nearest when two subjects of different numbers are joined by *or* or *nor*.

Examples:

Neither the boys nor she is ready to go.
Neither he nor the girls are ready to go.

g. A singular subject modified by a phrase introduced by such expressions as *with, together with, as well as, in addition to* is followed by a singular verb.

Examples:

The old lace maker with his family of five children, two dogs, and a parrot is on a vacation.

C. Verbals. — If you will turn to the conjugation of the verb *to give* on page 431 you will find, following the three modes, the words: *Infinitives, Participles,* and *Gerunds.* These three forms are known as verbals; in a sentence each one plays the part of another part of speech and yet keeps enough of its verb nature so that it may be followed by a complement. It may also be modified by an adverb and expressed in the active and passive voices and in the present and perfect tenses.

1. Infinitives

The infinitive is usually preceded by *to* although *to* may be understood (see page 444).

Examples:

We do not expect *to fall.*

We saw her *fall.*

a. The infinitive may be used as a noun.

Examples:

He prefers to catch trout.

The infinitive is the object of the transitive verb *prefers*, and thus shows its noun use. It has the object *trout*, which proves its verb nature.

He tries to study industriously.

In this sentence the infinitive is followed by an adverbial modifier.

b. The infinitive may be used as an adjective.

Examples:

She had a book to leave.

To leave modifies the noun *book* and is therefore an adjective phrase.

I gave him the money to take home.

To take is an adjective phrase modified by the adverbial objective *home.*

c. The infinitive may be used as an adverb.

He moved too swiftly to be seen.

To be seen modifies the adverb *swiftly.*

This work is difficult to do well.

To do modifies *difficult* and in turn is modified by *well.*

The subject of an infinitive is in the objective case.

Examples:

They believed me to be the hero.

They took Frances to be her. Why not *she?* If you do not know, turn to page 384.

Joan believed it to be me. Why not *I?*

If the infinitive has no subject, the predicate pronoun is nominative.

Examples:

Joan was believed to be I.

I should like to be she.

2. Participles

Participles may be present or perfect; they are used like adjectives. (When the participle is used in a verb phrase to form a tense, it is a part of the verb.)

Examples:

Standing there, she heard the call of the hermit thrush.

Having called his brother, Jack went back to sleep.

The book *lost* yesterday was returned to me to-day.

Having been corrected for that mistake before, I knew what to expect.

The participles in the preceding four sentences modify the subjects. Prove their verb nature by finding complements or modifiers.

Participles modify other substantives than the subject.

Examples:

He especially liked that hill *overlooking the entire country.*

They saw the ship *mounting to the sky.*

Participles are particularly useful in giving variety to sentence structure. (See page 467.) They should always be related to a definite substantive; otherwise we have the dangling participle. (See page 445.)

Participles are also used in the Nominative Absolute Construction. (See page 367.) Such an expression is used independently.

Examples:

All the group consenting, we shall purchase the book.

The time having been spent in argument, the meeting was adjourned.

The dependent clause of a complex sentence is usually preferable to a nominative absolute construction.

Examples:

As the group has consented, we shall purchase the book.

Since the time was spent in argument, the meeting was adjourned.

3. Gerunds

Gerunds can be identified by their *ing* ending and their noun use. Gerunds may be followed by complements or modifiers but they are always used as nouns. (See page 444.)

Examples:

Driving a car is his recreation. (Subject)

He likes *driving* a car. (Direct object)

His pleasure is *driving a car.* (Subjective complement)

The joy of *driving a car* is generally known. (Object of a preposition)

A noun or pronoun used before a gerund to denote the subject of the action is in the possessive case. (See page 384.)

D. Conjugations for Reference

CONJUGATION OF THE VERB *TO BE*

Principal parts: *present,* am, be; *past,* was; *past participle,* been.

INDICATIVE MODE

Present Tense

Singular	*Plural*
1. I am	1. We are
2. You are	2. You are
3. He, She, It is	3. They are

Past Tense

1. I was	1. We were
2. You were	2. You were
3. He was	3. They were

Future Tense

1. I shall be	1. We shall be
2. You will be	2. You will be
3. He will be	3. They will be

Present Perfect Tense

1. I have been	1. We have been
2. You have been	2. You have been
3. He has been	3. They have been

Past Perfect Tense

1. I had been	1. We had been
2. You had been	2. You had been
3. He had been	3. They had been

Future Perfect Tense

1. I shall have been	1. We shall have been
2. You will have been	2. You will have been
3. He will have been	3. They will have been

SUBJUNCTIVE MODE

If is not a part of the conjugation, but it is used so frequently with the subjunctive mode that it is well to practice saying the combination.

Present Tense

Singular	*Plural*
1. If I be	1. If we be
2. If you be	2. If you be
3. If he be	3. If they be

Past Tense

1. If I were *	1. If we were
2. If you were *	2. If you were
3. If he were *	3. If they were

* The forms starred are in common use. (See page 414.)

Present Perfect Tense

1. If I have been	1. If we have been
2. If you have been	2. If you have been
3. If he have been	3. If they have been

Past Perfect Tense

1. If I had been	1. If we had been
2. If you had been	2. If you had been
3. If he had been	3. If they had been

IMPERATIVE MODE

Present, Singular and Plural: Be

INFINITIVES

Present: To be
Perfect: To have been

PARTICIPLES

Present: Being
Perfect: Having been

GERUND

Being

CONJUGATION OF THE VERB *TO GIVE*

Principal parts: *present*, give; *past*, gave; *past participle*, given.

INDICATIVE MODE

Active Voice		Passive Voice	
Present Tense			
I give	We give	I am given	We are given
You give	You give	You are given	You are given
He gives	They give	He is given	They are given

Past Tense

I gave	We gave	I was given	We were given
You gave	You gave	You were given	You were given
He gave	They gave	He was given	They were given

Future Tense

I shall give	We shall give	I shall be given	We shall be given
You will give	You will give	You will be given	You will be given
He will give	They will give	He will be given	They will be given

Present Perfect Tense

I have given	We have given	I have been given	We have been given
You have given	You have given	You have been given	You have been given
He has given	They have given	He has been given	They have been given

Past Perfect Tense

I had given	We had given	I had been given	We had been given
You had given	You had given	You had been given	You had been given
He had given	They had given	He had been given	They had been given

Future Perfect Tense

I shall have given	We shall have given	I shall have been given	We shall have been given
You will have given	You will have given	You will have been given	You will have been given
He will have given	They will have given	He will have been given	They will have been given

SUBJUNCTIVE MODE

Present Tense

I give	We give	I be given	We be given
You give	You give	You be given	You be given
He give	They give	He be given	They be given

Past Tense

I gave	We gave	I were given	We were given
You gave	You gave	You were given	You were given
He gave	They gave	He were given	They were given

Present Perfect Tense

I have given	We have given	I have been given	We have been given
You have given	You have given	You have been given	You have been given
He have given	They have given	He have been given	They have been given

Past Perfect Tense

I had given	We had given	I had been given	We had been given
You had given	You had given	You had been given	You had been given
He had given	They had given	He had been given	They had been given

IMPERATIVE MODE

Give (you)	Be given (you)

INFINITIVES

Present	Perfect	Present	Perfect
To give	To have given	To be given	To have been given

PARTICIPLES

Present:	Giving	Being given
Past:	——	Given
Perfect:	Having given	Having been given

GERUNDS

Giving	Being given

PREPOSITIONS

I. Tests

A. On your paper make a list of the prepositions in the following sentences:

1. The girl near the railing lives in the house set back from the street.
2. Down the street and up the hill ran the two small sons of the carpenter at work in the mill.
3. No one came but John and her. Every one except them forgot about the invitation.
4. Until your decision, we shall do nothing about the matter.
5. By studying hard, you will be able to make up your work.
6. Until to-day I had never been over that trail.
7. Keep off the grass.
8. Among my pictures is one of you.
9. According to your story, he is at fault.
10. He won in spite of handicaps.

B. Your knowledge of prepositions is sometimes shown by the way you use other words in the same sentence. Re-write the following sentences, correcting the error. Be ready to explain your correction.

1. They asked about John and he.
2. He went above Mary and I.
3. Between you and I, I am sorry I came.
4. Come along with Frances and I.

5. He looked right past the Smiths and we.
6. The letter was for you and they.
7. The picture of you and I is good.
8. There is no hope for you and she.
9. This new story is by her and I.
10. The locker belonging to you and he looks worse than that of Jane and I.

C. There is an error in each of the following sentences. In some instances the preposition is used in place of another part of speech. In some instances, another part of speech is wrongly substituted for the preposition. Re-write the sentences using the correct forms.

1. I was angry at my fountain pen; I wasn't angry at you.
2. Do not be disgusted at her; she meant all right.
3. John quarreled at him all the way.
4. I borrowed a book off him.
5. He jumped off of the bridge.
6. I ought to of gone when you did.
7. My dog jumped in the creek after me.
8. He was always into some trouble.
9. Divide the candy between the three of you.
10. I won't take any nonsense off him.
11. She compared you with a butterfly.
12. He was ill of influenza.
13. I could of done better if I had tried.
14. I am staying by my cousin this school year.
15. Your watch is different than mine.
16. Around eleven o'clock, I begin to be hungry.
17. Stand in back of the door.
18. There is a sale on second-hand books.
19. I'll buy that tie off you.
20. He jumped out of the frying pan in the fire.

D. Re-write the following paragraph, filling the blanks.

A preposition shows —— between a —— and some other word in the sentence. The preposition and its —— form a prepositional ——. The preposition is usually placed —— the noun with which it forms a phrase.

II. Information about Prepositions

A preposition is a word placed before a noun or before an expression serving as a noun to show the relationship of the noun to some other part of the sentence. The noun (or its substitute) is called the object of the preposition. The object of a preposition is in the objective case. A preposition and its object form a prepositional phrase.

Examples: over the river
until now
with the organ

A. Kinds

Some prepositions are phrasal (made up of more than one word).

Examples:	along with	in addition to
	in case of	in place of
	because of	round about
	by way of	with regard to
	from among	in front of

B. Usage

1. The object of a preposition is in the objective case. This rule is often broken when a pronoun forms the second member of a compound object. (See page 383.)

Examples: Give the money to John and *me*.
He invited you and *her*.
All except the Smiths and *us* were on time.

2. *Than* is usually a conjunction. Note the use of *than* in the following sentences:

   He is taller than I (am tall).
   She speaks more slowly than he (speaks).
   Different is followed by *from* not *than*.

   Example: Your brother talks differently from you.

3. *Like* is a preposition and not a conjunction.

   Correct: She looked *like* a queen.
   Incorrect: Do it *like* I do. (Do it *as* I do.)

4. Usage has determined which prepositions shall follow certain words.

   a. *With* follows such words as *agree, angry, clothed, communicate, contend, disgusted, interfere, quarrel,* when the object is a person.

   Examples: I am angry *with* him.
   They interfered *with* her.

   b. *At* usually refers to things.

   Examples: I was amused *at* the incident.
   He was angry *at* his umbrella.
   They were disgusted *at* the slowness of the journey.

   c. *In* refers to position; *into* implies a change from one place to another.

   Examples: I went from the hall *into* the room.
   I went *in* my car.
   It is *in* the basket.

   d. *From, with.* You part *from* a person, but *with* a a thing, such as *money, treasure.* You differ *with* a person in regard to a question, but you differ *from* a baby because you are capable of caring for yourself.

CONJUNCTIONS

I. Tests

A. Make two lists of the conjunctions which you find in the first five paragraphs of *A Grandstand Seat*

in the Sky (see page 165), placing in the first list those conjunctions that join expressions of equal importance, and in the second list those that join expressions of unequal importance.

B. Join the following clauses in as many ways as possible by using different conjunctions. Note the differences that result.

1. I am glad . . . . . You are happy
2. The child cried . . . . . The door closed with a bang
3. He plays a good game . . . He belongs to the Athletic Association

II. Information about Conjunctions

Conjunctions join words or groups of words.

Examples:

The reward and the honor were in his mind. (Words)

They went over the river *and* through the woods. (Phrases)

I understand that you speak Spanish *and* that you wish to go to South America. (Dependent clauses)

The night came on swiftly *and* soon the scene was blotted out. (Independent clauses)

We enjoyed the season *when* the apple trees were in blossom. (An independent clause and a dependent clause.)

A. Kinds

1. Coördinate (Joining expressions of equal value)

Examples:

Brother and *sister* were rejoiced.

Walk *carefully* and *quickly*. I *opened the window* and *freed the bird.*

When a coördinate conjunction joins independent clauses, we have a compound sentence. (See page 473.)

Joy comes, and *grief goes.*

He looked forward to the change of scene, and *the thought never failed to cheer him.*

Either *you will arrange for a different meeting place*, or *I must change my study hour.*

Correlative conjunctions are used in pairs. The first word of the pair merely introduces; the second is the real connective. The chief correlative conjunctions are

both — and
not only — but also
either — or
neither — nor
whether — or

The following conjunctions must be preceded by end punctuation or by a semicolon: accordingly, consequently, hence, so, then, therefore, whence, wherefore, yet.

Examples:

I could not open the door; so I sat under the tree and read.

He believed that you would come; consequently, he left the house in order for you.

The chief coördinate conjunctions are *and*, *but*, *for*, *or*, *nor*, and *neither*. The comma precedes *and*, *but*, and *for* in the compound sentence when the independent clauses are short and simply constructed. (See page 294.)

2. Subordinate (Joining clauses of unequal value). The clauses are called independent (or principal) and dependent (or subordinate).

A sentence containing an independent clause and one or more dependent clauses is a complex sentence.

The principal subordinate conjunctions are:

although	lest	that
as	since	though
because	whether	unless
if	than	until

The following are also used as connectives:

after	where	wherever
before	whence	when
how	whither	while

You do not find the word *like* given in the lists of connectives, and yet it is often mistakenly used in this way. *Do as I do* is correct. *Do like I do* is incorrect.

The following are phrasal subordinate conjunctions:

as if	in case that
as though	in order that
but that	provided that
even if	so that

B. Usage. — Accuracy of expression may depend upon conjunctions, for they have the power to show exact shades of relationships. One conjunction implies, "These ideas are equal"; another, "This idea depends on that one"; another, "This is true *if* or *when* or *while* that is true." Your use of conjunctions tells something about the kind of thinking you do. This fact should be a strong argument against overworking *and*, for *and* expresses an equality of relationship.

In the second paragraph the reader has an opportunity to understand the exact thought which the speaker intended.

1. John couldn't go to the picnic Saturday, and we lost the ball game. It rained so long and we all came

home at ten o'clock and mother was worried and telephoned three places and found out where we were.

2. Because John couldn't go to the picnic Saturday, we lost the ball game. As it rained so long, we didn't get home until ten o'clock. Mother was so worried that she telephoned three places to find out where we were.

Parallel Structure. — Coördinate conjunctions should connect like elements in the sentence; for example, *and* should connect two infinitive phrases, or two dependent clauses.

Examples:

Incorrect: The team failed on account of the muddy field and because one of the regular players was absent.

Correct: The team failed because the field was muddy and because one of the regular players was absent. (Two dependent clauses)

Incorrect: Ichabod was a small, thin man having a small head and he had an upturned nose.

Correct: Ichabod was a small, thin man with a small head and an upturned nose. (Two objects of the preposition)

Incorrect: Good health requires exercise and to eat regularly.

Correct: Good health requires exercise and regular eating. (Two nouns)

Incorrect: During his vacation he tried to study his lessons and working on his boat.

Correct: During his vacation, he tried to prepare his lessons and to work on his boat. (Two infinitives)

CHAPTER XVII

GRAMMAR AND CORRECT USAGE: PHRASES, CLAUSES, AND SENTENCES

PHRASES

I. Tests

A. In the following sentences you will find adjective, adverbial, verb, and noun phrases. In each sentence there is a phrase in italics. Write on your paper the names of the kinds of phrases, and after each name write the numbers of the sentences in which the kind of phrase is found.

1. The money *found on the street* belongs to Mr. Brown.
2. I bought this balloon *on the corner.*
3. Hoping *for victory* helps one to succeed.
4. This team *should have won.*
5. She bought a book *to read* on the train.
6. *Singing a song,* the club left the campus.
7. *To win a race* is a thrilling adventure.
8. That story was written by a man *of education.*
9. Mary *should have eaten* her breakfast.
10. One piece of pie was left *on the plate.*
11. They played in the shade *of the apple trees.*
12. There are several reasons *for going.*
13. Martin went *to his home.*
14. *One bright summer morning* we attempted to climb Squaw Mountain.
15. The day had been spent by the conspirators *in preparing for their enterprise.*
16. We were afraid *of your coming.*

17. *Since Thanksgiving* I have saved five dollars.
18. There was nothing *but sawdust* in the corner.
19. *To breathe* is necessary to life.
20. *Upon hearing his own name,* Rip was amazed.

B. In the following sentences, the italicized phrases are to be classified according to a keyword in the phrase. Sometimes the keyword is introductory. The phrases may be used as adjectives, adverbs, or nouns. Write on your paper the following classifications:

1. Prepositional phrase
2. Infinitive phrase
3. Participial phrase
4. Gerund phrase

After each classification write the numbers of the sentences containing any of the kinds of phrases listed above.

1. The Indians sat *smoking their pipes.*
2. *In spite of Mary's efforts,* she could not reach the big apple.
3. The turkey fell *off the ridgepole.*
4. There has not been a sound to-day *to break the calm.*
5. *After blessing his son,* the father departed.
6. *Learning to swim* is easy.
7. My dog came *to meet me.*
8. *To be wise* is the ambition of the studious.
9. It is my ambition *to hit the mark.*
10. *Under the spreading chestnut tree,*
    The village smithy stands.
11. Practice *of the team* was halted *by rain.*
12. *Having accepted* the recommendation, the president dismissed the committee.
13. The ocean lay *before us.*
14. The vine still clings *to the moldering wall,*
    And *at every gust,* the dead leaves fall.
15. *To the westward* was a range of blue mountains.

16. I went there *in five minutes.*
17. The wind was chilly, *charged with the sea mists.*
18. The day is done, and the darkness
    Falls *from the wings of Night.*
19. Dimly a new light broke *upon him.*

II. Information about Phrases

Study carefully the following sentences:

1. That story was written by an *educated* man.
2. That story was written by a man *of education.*

Note that the two italicized expressions accomplish the same purpose. Each expression describes *man* and is therefore an adjective. They differ in form, however. The first is a single word; the second is an adjective phrase.

Example of Phrases:

singing a song
to the store
at the corner
to win the race
hoping for victory

When a group of related words without a subject and a predicate is used as a single part of speech, it is called a phrase.

Phrases may be classified according to the part they play in the structure of the sentence. See *A*, *B*, and *C*.

A. Adjective and Adverbial Phrases.

The box *of tacks* fell *from the shelf.*

Of tacks is an adjective phrase, because it describes the noun *box*. *From the shelf* is an adverbial phrase, because it modifies the verb *fell*.

In the following sentences the italicized phrases are used as adjectives:

1. The little girl *in the blue dress* waved her hand.
2. One piece *of pie* was left on the plate.
3. She has a heart *of gold.*
4. The soldier told the story *of his war experiences.*

In the following sentences, the phrases are used as adverbs:

1. The money was put *in the bank.*
2. He fell *on the ice.*
3. This piece of cloth came *from a dress* that belonged to Martha Washington.

B. Noun Phrases. — A noun phrase consists of the noun and its modifiers. In the following sentences, the noun phrases are italicized:

1. *The money saved for John's vacation* was lost.
2. *The windows of stained glass* glowed in the sunlight.

C. Verb Phrases. — A verb phrase consists of a verb and its auxiliaries. Note the italicized verb phrases in the following sentences:

1. The destructive germ *has been destroyed.*
2. I wish that I *could have gone.*

Phrases may also be classified according to their form. See *D, E, F, G.*

D. Prepositional Phrases. — Prepositional phrases consist of the introductory prepositions and the nouns which they govern. They may be used as adjectives or adverbs. The object of a preposition is always in the objective case. In the following sentences the prepositional phrases are italicized:

1. The snow was piled high *on the barn.*
2. The river rises *in the mountains.*
3. Jack trudged *through the streets to school.*
4. The flames roared *up the chimney.*

5. I must go down *to the sea* again.
6. All the officers *of the army* lead the parade.
7. The windows *of the cottage* gleamed in the sunlight.
8. The chimes *of the Singing Tower* attracted great crowds.

E. Infinitive Phrases. — Infinitive phrases consist of the simplest form of the verb and the word *to*. Sometimes, after such words as *dare*, for example, the sign of the infinitive, *to*, is omitted. (See page 424.)

F. The Gerund. — The gerund is derived from a verb. It ends in *ing*. The gerund may have adverbial modifiers and may take a direct or an indirect object. A noun or pronoun preceding and modifying a gerund should be in the possessive case. (See page 427.) It is used in the following noun constructions:

1. As the subject of a verb
   Reading is my favorite recreation.
2. As the object of a verb
   The noise disturbed the *sleeping* of the child.
3. As a predicate nominative
   Seeing is *believing*.
4. As the object of a preposition
   We were interested in *playing* our game.

G. Participles. — The participle is a form of the verb used as an adjective. (See page 426.) It sometimes shows its verb origin by taking an object or by being modified by an adverb. In the active voice the participles are:

The present; for example, *seeing*
The perfect; for example, *having seen*

In the passive voice, the participles are:

The present; for example, *being seen*
The past; for example, *seen*
The perfect; for example, *having been seen*

Participles as Modifiers. — Participles modify nouns. What the participle modifies should be unmistakable. Especially is it urgent not to place the participle so that it seems to modify two nouns. Ludicrous mistakes can result if the participle and the noun it modifies are not properly connected; such constructions are called dangling participles.

Incorrect: Sitting in the street car, my umbrella slipped out of my hand.

Correct: Sitting in the street car, I let my umbrella slip out of my hand.

In the following sentences the participle and the noun it modifies are italicized:

1. *Running* to the corner, *we* saw the procession pass.
2. We saw the *procession marching* down the street.
3. He occupied the *house situated* at the top of the hill.
4. The *army, strengthened* by new forces, won the battle.
5. The *gasoline having been exhausted,* the aviator decided to land.
6. A dark *expanse* of water lay *stretched* before us.
7. A *spouting whale* was sighted.

Participles and Auxiliaries. — The past participle is used with an auxiliary to form the perfect tenses: the present perfect, the past perfect, and the future perfect. (See pages 419 and 426.)

Careful writers and speakers avoid the split infinitive; that is, separating the infinitive from its sign *to.* For example:

You are advised to usually avoid this.

Better:

You are advised to avoid this usually.

Example:

He decided to slowly drive down the lane.

Better:

He decided to drive slowly down the lane.

The perfect infinitive should be used only if the action has been completed at the time expressed by the main verb.

He is said *to have done it.*
I am glad *to have seen you.*

CLAUSES

I. Tests

A. In the following sentences you will find italicized clauses used as (1) nouns, (2) adjectives, (3) adverbs. On your paper write numbers corresponding to the numbers of the sentences. After each number, write the number corresponding to the classification of the clause.

1. I recall *that I helped dig that well.*
2. Miss Barton made the pie and scalloped the edge with her finger, *just as her mother had taught her.*
3. Bravery and willingness to help others would have been of little use to Clara Barton *if she had not been level-headed.*
4. It seemed as if she had found the work *that she liked best to do.*
5. I thought that here was a public opinion *of which London, our county, and all the world might well be proud.*
6. She felt *that a ride would refresh her.*
7. We knew *that,* when in the dead of night we could hear the faint sound of the church bell about four miles to the east of us, *there was a breeze from the cornlands to the pasture lands.*

8. It is obvious *that I meditated much about the nature of sound and of light.*
9. There was no Serb boy *who had not heard that beautiful Russian song.*
10. They floated in silence *while the June sun rose higher.*
11. *When the circle was re-formed,* we saw two other lions in it.
12. I caught sight of something *that made my heart stand still.*
13. Some readers find the early morning, *when they have all the world to themselves,* their best time for reading.
14. A little before you sleep, read something *that is exquisite and worth remembering.*
15. *If it fails to stand the test,* I will not call it education.
16. The man drew from his breast a golden chain, *at the end of which was a jewel set with a great blue stone.*
17. The cadet did *as he was told.*
18. *As though a spring had been released,* he leaped forward.
19. A bear was caught by the stream and borne down, *while he roared so terribly as to be heard on shore.*
20. In the meantime the breeze *that had headed us off* fell away, and we were dead becalmed.
21. No one will ever know *what my feelings were at that moment.*
22. *As I felt the sickening sweep of the descent,* I had instinctively tightened my hold upon the barrel and closed my eyes.
23. I muttered a hurried prayer and thought *that all was over.*
24. *"Isn't that just like him!"* we would say.
25. One is sometimes asked by young people: *"How shall I get the best out of books?"*

B. The following sentences are complex. Write numbers on your paper corresponding to the numbers of the sentences. After each number, write the independent or principal clause of the sentence.

1. The lads lay quiet till the last footstep had melted on the wind.
2. One after another gained the top, showed for a moment against the sky, and then dipped upon the further side, until the last was gone.
3. As they lay thus, the clang of a bell fell suddenly upon their ears.
4. He had been a tall man before he was bowed by illness.
5. As he spoke, he turned towards the priest and paused in the middle of the last word.
6. The eye that had watched him through the hole gave him proof of that.
7. When he came to the surface, his hand encountered the rope, which was swinging wildly to and fro.
8. Now he perceived that the rope was considerably too long.
9. A paper, which had apparently escaped the notice of the men of the Black Arrow, stuck from the bosom of his doublet.
10. Dick found that they had crossed the whole width of the beach.
11. It is fit that this slaughter should cease.
12. They were soon seated in the alehouse, which, as it was very new and stood in an exposed and solitary station, was less crowded than those nearer to the center of the fort.
13. The skiff of the *Good Hope* lay among many others, from which it was easily distinguished by its extreme smallness and fragility.
14. Long before the last man had climbed to the deck of the *Good Hope*, the sound of furious shouting from the shore showed that a part of the seamen had discovered the loss of their skiffs.
15. From time to time, as the *Good Hope* swooped dizzily down into the valley of the rollers, a crest would break and, in an instant more, would stream into the wake and vanish.

C. Dependent or subordinate clauses are connected with the independent or principal clause in one of two ways:

1. A relative pronoun
2. A subordinate conjunction

In exercise *A* (page 446) select the connecting word and classify it. Write on your paper numbers up to twenty-five. After each number name the word of connection and classify it; for example,

Sentence 1. that — subordinate conjunction

Do you find any dependent clauses with no connecting word?

D. In the following fifteen sentences there are italicized phrases and clauses that can be converted into other kinds of phrases and clauses; for example, a participial phrase that can be converted into a relative clause. Draw the following diagram on your paper. Convert the italicized phrase or clause into another phrase or clause.

Sentence	Kind of Phrase or Clause	Changed to What Kind of Phrase or Clause	Clause or Phrase Rewritten
1			
2			
3			

1. I cut a deep hollow on the brink *for my knees to rest in.*
2. *After the end of the bridge was reached,* I chipped it down until I had made a level platform six or eight inches wide.

3. It would be difficult *to do without these foreign plants of our fields and gardens.*
4. *Going into the kitchen to see how the meal is progressing,* you will find pots and pans of imported tin.
5. The shade *accompanying the lamp* was of crinkled crêpe paper.
6. There came to help us a young French nobleman *named Lafayette.*
7. He found *on his return home* that some geographers and South American explorers laughed at his story of the River of Doubt.
8. As he approached this fearful tree, Ichabod began *to whistle.*
9. *The cloth being removed,* the general's health was drunk.
10. Ernest, *now a man of middle age,* still dwelt in his native valley.
11. *The people's minds having had a little time to cool,* they were ready enough to acknowledge their mistake.
12. In the barouche, with his massive head uncovered, sat the illustrious statesman, *Old Stony Phiz himself.*
13. *As we had taken off our boots,* we could only stand at the window and watch Father.
14. *Lying in our cots under the sloping raftered roof,* we could hear the squawk of the hens.
15. A letter he wrote at this time to his mother, *tenderly taking everything and everybody on his shoulders,* must be one of the best letters ever written by a son.

II. Information about Clauses

A. Kinds of Clauses. — A clause is a group of words which has a subject and a predicate and which is used as a part of a sentence. (See page 475.)

Clauses may be classified as

1. Independent (principal)
2. Dependent (subordinate)

(See page 475.)

Clauses are also classified as

1. Noun
2. Adjective
3. Adverbial

(See pages 388–389.)

A clause is elliptical or shows an ellipsis if some word necessary to its completeness is omitted.

1. We must go now or never.
   Or never is equivalent to *or we can never go.*
2. When (she is) excited, she speaks rapidly.
3. Sarah is taller than I (am tall).
4. She likes playing better than (she likes) studying.
5. Keep up the good work as long as (it is) possible.

B. Conjunctions. — Independent clauses are connected by means of the coördinate conjunctions. (See page 436.) Dependent clauses are connected with the independent clauses by means of:

1. Subordinate conjunctions (page 437)
2. Relative pronouns

(See pages 379–380.)

SENTENCES

I. Tests

A. The following exercise tests your ability to put separated elements of a sentence together so that you have the expression of a complete thought. Arrange the following groups of words into sentences.

Example: (1) the horse, (2) the dog, (3) bit ——
The dog bit the horse.

1. (1) in which I found myself, (2) the room, (3) was very large and lofty

2. (1) that every good effort, (2) in strokes of daily effort, (3) we forget, (4) that is worth possessing, (5) must be paid for
3. (1) whitened in his latter years, (2) was half hidden by a beard, (3) his firm mouth
4. (1) was a vast barn, (2) that might have served, (3) hard by the farmhouse, (4) for a church
5. (1) with the sword, (2) carved an empire out of Europe, (3) a hundred years ago, (4) Napoleon
6. (1) he turned, (2) resolved to beat this phantom off, (3) at times
7. (1) he who cheers most loudly for the team, (2) who is at heart most loyal to the school, (3) it is not always the student, (4) and who is most carried away by school spirit on public occasions
8. (1) is directly connected, (2) good carriage, (3) with a man's feeling of self-respect
9. (1) our own fates, (2) never to be undone, (3) we are spinning, (4) good or evil
10. (1) the Sunday dinner, (2) is a meal of some importance, (3) now comes on, (4) which to the city tradesman
11. (1) to editing the newspaper, (2) from being printer's devil, (3) I did everything there
12. (1) will make a record, (2) picked up by the youth, (3) a notebook and lead pencil, (4) who has open vision and an observing mind
13. (1) in his uncle's machine shop, (2) Luther Burbank when a young man, (3) in Worcester, Massachusetts, (4) spent some little time
14. (1) to see how the evening meal is progressing, (2) going into the kitchen, (3) pots and pans of imported tin, (4) you will find, (5) and knives of fine cutting alloy steel
15. (1) to pay, (2) we send him, (3) for the goods, (4) the foreigner, (5) our imports enable
16. (1) the compressed air, (2) with a good deal of force, (3) will rush out, (4) if a hole is then pricked in the tire

17. (1) it is not so deep here, (2) but it is too deep, (3) as it was at camp, (4) for the horses to get grass
18. (1) it was discovered, (2) could be sent any distance, (3) cold enough while on the way, (4) less than fifty years ago, (5) that meat and fruit, (6) provided they were kept
19. (1) the hard-working postal clerks, (2) and the stationary offices, (3) can assist, (4) of the traveling service, (5) there are several ways, (6) in which every writer of letters
20. (1) as the "block system," (2) used on the railroad, (3) is that known, (4) one of the best safety devices
21. (1) for us to imagine existing (2) without the hundreds of conveniences, necessities, and pleasures, (3) it is difficult, (4) that come into our daily life
22. (1) it is a matter, (2) of the most careful reckoning, (3) to find you may have to camp, (4) in that sort of weather
23. (1) who was not eager, (2) in the winter, (3) to go to the district school, (4) I never knew a boy farmer
24. (1) I was constantly faced with the problem, (2) a self-supporting profession, (3) while all this was going on, (4) of finding
25. (1) a man rushed, (2) how much Barnum would pay, (3) upon one occasion, (4) into the Museum office, (5) ever exhibited anywhere by anybody, (6) for the greatest curiosity, (7) and asked

B. The following passage [1] lacks punctuation at the end of each sentence. On your paper write the concluding word of each sentence and the correct mark of punctuation that should follow.

Probably the first real writing any one does is to write a letter to a friend even if we never do any other kind of writing, we always have friendly letters to write sometimes we shirk our

[1] Adapted from *New Style-Book of Business English* by Max J. Herzberg. Published by Isaac Pitman and Sons.

duty and send a picture postcard when a letter is really due; but an air of grace and cleverness may be lent even to the inscription on a postcard the letters we write to our friends may be of many kinds some are only reminders that we are thinking of them, though we may be far away in such letters we give our friends accounts of the events we are witnessing, the places we are visiting, the persons we have seen a letter may express sympathy in sorrow or it may give thanks for such sympathy it may offer thanks for a good time that a friend has given us it may recommend one friend to another

C. Below are fifteen exercises. Each one can be improved in at least one of four ways. The possible ways are listed on lines following the test. On your paper write the four ways. After each way write the numbers of the sentences to which the suggestion applies.

1. The train left us at the station, and we continued our trip by bus.
2. Have you seen the wonderful new building, one of the highest in the world and open to visitors daily?
3. This book is a rare old volume so it is highly prized by me.
4. The cotton plant needs a hot sun its blossoms are first white then they turn red
5. As I was walking down the shady lane on a hot day in June, and thinking of Lowell's description of a rare day in June
6. I have received your letter when did you receive mine
7. That saying about "A penny wise, a pound foolish"
8. John walked I rode home on the truck
9. Wishing to hear from you and not knowing your address
10. What an excellent beginning you have made
11. What are the main facts
12. How big that dollar looked to me how should I spend it
13. We have always played a good game so I thought that might be successful

14. Inviting me to his home and promised a game in the afternoon
15. The umpire having just blown his whistle

1. Cut up the long sentence into short ones.
2. Make some of the independent clauses dependent.
3. Use semicolons in place of commas, if the connective is *so, then, therefore, however,* or *accordingly;* or use periods in place of the semicolons.
4. Make a complete statement.

D. The sentences in the following groups are related, but are not arranged in logical order. Write on your paper the numbers that indicate the logical order in which the sentences should be.

I. 1. One neighbor spends a good deal of time polishing his new car. 2. When a motor car is new, it receives particular care.

II. 1. Our 9 A Class was defeated in the last basket-ball game. 2. I think that inter-class games develop good school spirit. 3. It is not necessary to win in order to enjoy a game.

III. 1. I enjoy spending my summers on a farm. 2. Life in the country is so different from that in a city. 3. Last summer I visited my grandfather who lives on a farm in Iowa.

IV. 1. I have decided to be a physician. 2. High school pupils read and think a good deal about the vocations they will follow. 3. Reading helps you to make up your mind about a choice of vocations.

V. 1. I remember his keeping at Cambridge a bull-pup that was the terror of the neighborhood. 2. In any event he would have done so, for he always had a maniacal passion for the canine race. 3. Living as he did on a lonely road, and likely at any hour of the night to have a burglar or two drop in on him, it

was proper that Watson should have a dog on the grounds.

VI. 1. Then he fell to talking about the colonel's father, General John Carter, and the high days at Carter Hall when Miss Nancy was a young lady. 2. It was some time before I could quiet the old man's anxieties and coax him back into his usual good humor. 3. I began to ask him of the old plantation days.

VII. 1. I could thus write a history of my English vocabulary that should be at the same time an account of my comings and goings, my mistakes and my triumphs. 2. Particular words remain associated with important occasions in the learner's mind. 3. Getting a language in this way, word by word, has a charm.

VIII. 1. Of course he cannot open the package to make sure that the packing is properly done. 2. The business of the clerk who receives your package at an express office is to see that it is clearly marked and well packed. 3. If you put a glass jar of honey, for instance, into a box without a good supply of something to protect it, the company will not be responsible if it is broken.

IX. 1. But a ship goes where it will. 2. The whole sea is one great free highway. 3. Even an automobile and a carriage demand a road prepared for them. 4. When a railroad train or a trolley car starts out, it must keep to the track.

X. 1. The calves were branded with the brand of the cows they followed. 2. The cattle wandered free, the ownership of each being determined by the brand. 3. There were no fences. 4. A number of years ago I was engaged in cattle-ranching on the great plains of the western United States.

E. On your paper number for twenty answers. Read each group of words. If you think a group of words is a sentence, write a plus sign before the corre-

sponding number; if it is not a sentence, write a minus sign.

1. Any hunter able to reload at a gallop on horseback or when he is running fast afoot
2. Brasher, a fast runner and an expert dodger, even at the age of twelve, stumbling over a root
3. They turned up-stream and then, with no other tools than their knives, set about making a raft
4. Shouting until they were seen, the people afraid to cross to them
5. The excitement being over, Runi, maintaining a dignified calm and making roundabout remarks apparently with the object of finding out what I knew
6. It interested them to hear about the abundance and tameness of the monkeys
7. After making a hasty meal at the house and starting full pleasing anticipations for the wood, a very pleasant place to be in
8. I hurried on, promising myself a cool draught, when all at once, above the soft dashing and gurgling of the water, I caught yet another sound
9. How long a time I spent fighting my way through this dense black wood I know not
10. Next morning being too stiff and sore to move and not able until the following day to creep out to sit in the shade of the trees
11. To induce her to walk soberly at my side or sit down and enter into conversation with me seeming as impossible as to tame a fiery-hearted little hummingbird
12. Or else were this a savage spectacle
13. It is doubtful if there is any portion of the earth upon which there are so many deadly struggles as upon the earth around the trunk of a tree
14. No saint, this Sir Lancelot
15. The conclusion I arrived at, that the hostile chief and his hordes had closed the usual road to the lake

16. Presently, there is a tumultuous stir visible on the outer edge of the town, groups of men in white dresses, with arms in their hands, bursting from the shades and seeming to hesitate a moment
17. I see the sun and the white sky reflected a million million times upon the dancing waves; I hear the sounding surge on the pebbled shore
18. On our admiring people, who pressed eagerly forward to gaze upon the scene
19. He who looks with pride upon this history which his fathers have written by their heroic deeds, who accepts with gratitude the inheritance which they have bequeathed to him, and who highly resolves to preserve this inheritance unimpaired
20. It is almost a marvel that trees should live to become the oldest of living things

F. In this exercise, you will find the following:

1. Fragments of sentences; 2. Complete sentences; 3. Groups of words that are more than one sentence. Write these descriptions on your paper. After each write the numbers of the groups of words to which it can be applied.

1. As I have often heard you say
2. Can you find the climax in that story
3. On opening the book and seeing the money fall out
4. The atmosphere was clear and cold we decided to go skating
5. They came in quietly and seated themselves around the open fire
6. Recognizing him in a moment and wondering what his business could be
7. The skyline was here and there broken by the towering skyscrapers
8. The feet behind him went thud, thud, his heart beat violently his breathing was nervous and hurried

9. Surely one of the rarest moments in his life and prophetic of great things still to come
10. These Indians were Ottawas; later we became very friendly with them and their tribe, even to the degree of attending one of their dances, which I shall describe later

G. In the following sentences, you will find words omitted. Complete the sentences by supplying the most appropriate word for each blank. Each group of words should express a complete thought.

1. His father —— him to skate and row a boat.
2. He does not —— his time, —— he is always busy.
3. Ernest never —— the story that his mother —— him; it was always in —— mind.
4. As I —— to be —— only man in sight, the stranger addressed ——.
5. Most of these —— walks have been —— for the —— of —— in the free air.
6. There is to my —— hardly —— more romantic —— ancient cloisters.
7. All the residences —— in a row —— the left, and —— was a dead wall on the right with an —— on a stone in it that said the ground twelve inches beyond —— to somebody else.
8. When I —— a small boy, there was an old man —— —— knee-breeches and worsted stockings, and —— used to hobble —— the streets of our village.
9. Lucky girl! —— I —— her.
10. Drinking fountains are —— in our school for the —— of the ——.
11. The afternoon sun is —— bright in a narrow, busy —— crowded with traffic waiting for the signal lights to ——.
12. The Indians were filing down the —— ——, like specters.

13. I dropped my rod and pushed as —— as —— in the direction —— which the sound —— come.
14. A scout can make —— known to a brother —— wherever he may be by a —— which only scouts ——.
15. If a person is cut, a scout —— how to —— the flow of —— and —— up the wound.
16. A scout practices self-control, for he —— that men who master —— of the world must first —— ——.
17. The word *broadcasting* is used to —— the sending forth from —— stations of news, music, and the like.

H. On your paper number for fifteen sentences, with *a* and *b* following each number:

1. *a.*
   b.

After *a* write the complete subject of the following sentences, underlining the simple subject. After *b* write the complete predicate, underlining the simple predicate.

1. The cotton plant needs a hot sun.
2. We have always played a successful game.
3. High school pupils read and think a good deal about their future vocations.
4. I think that interclass games develop good school spirit.
5. The business of the club is to receive your package.
6. Many times have I seen the value of Scout training.
7. To be left alone was no new experience.
8. Each year you see the trees covering themselves with green.
9. Here is a problem, a wonder for us all.
10. Recognizing him in a moment and wondering what his business could be, I decided to await his approach.
11. We were walking down the north entry in early morning and had just passed the last door when Joe Brass stopped.

12. Is he alone at whose right side rides Courage?
13. As he approached this fearful tree, Ichabod began to whistle.
14. In the barouche, with his massive head uncovered, sat the illustrious statesman, Old Stony Phiz himself.
15. Standing rapt in meditation at the corner of Market and Fourth Streets in Harrisburg on Friday, November the seventeenth, Old Riley Tyler realized suddenly that it was ten minutes after seven and that the last train for home started in five minutes.

I. Below are twenty sentences. You are asked to distinguish the parts of each sentence. Draw the following diagram on your paper and write the parts or sentence elements in each sentence.

Sentence	Simple Subject	Simple Predicate	Complement	Modifiers	Appositives
1					
2					
3					

1. All the region seems to me fairyland.
2. Suddenly the notes of the deep-laboring organ burst upon the ear.
3. A train was rushing along at lightning speed.
4. A dense fog obscured the ship in the bay.
5. The streets were kept clear by cavalry.
6. It was a fine autumnal day.
7. After the first week she had no luck with the fishing.
8. Thus equipped, she went off to the brook, which came gushing down the rocky steep in numerous falls and rapids.
9. It may be truly said that she had a good friend in the old seine-maker.
10. When he looked up again, Bert Reade was facing him.

11. It meant that he was supposed to possess the courage for an emergency.
12. At the edge of the brook, on the spot where she had set out her poles, stood a fish thief tampering with her lines.
13. Down the street went a black collie, plunging and burrowing his way through the eddying drifts, now galloping faster where the street had been partly cleaved.
14. Twelve horses they had saved and had returned for more when that unaccountable desire for the protection of their own roof seized the beasts.
15. The evening seemed endless and was certainly nerve-racking.
16. Each member of the family wanted to teach her something, and Clara was equally eager to learn.
17. It was Big Brother David who taught the little sister many things.
18. Clara Barton risked her life on sixteen battlefields of the Civil War to care for the wounded.
19. The funeral of a British major-general, in St. Paul's Cathedral, was the highest honor that Britain could pay a distinguished American.
20. The twentieth century looms before us big with the fate of many nations.

J. Below are ten sentences. Following them are the names of the different kinds of sentences. Write the four classifications on your paper; on the line following each write the numbers of the sentences which fit each classification. The end punctuation is omitted.

1. Face the obstacles; go through or over, never around
2. Are these horses like flies that they can go up the side of a wall
3. Back, Bruce; out of the way

4. Men were everywhere, taking chances, like cowboys before the stampeded herd
5. Is he alone at whose right side rides Courage, with Skill within the cockpit and Faith upon the left
6. If only he had been taught to be a bootmaker, a plumber, or a housepainter
7. Tell me something about that dog, Jerry
8. Suddenly a man ran the length of the boom, leaped into the air, and landed with both feet square on one end of the floating log
9. Tell Sir Clements, I thought much of him and never regretted his putting me in command of the *Discovery*
10. You are mad — you shall not come in thus

1. Declarative. . . . . .
2. Imperative. . . . . .
3. Exclamatory. . . . . .
4. Interrogative. . . . . .

K. You will find below the independent clauses of complex sentences. On your paper write a dependent clause to complete each sentence:

1. He searched in a letter-case and found letters
2. We had so charming a visit at your house
3. Thousands of men and women are more prosperous
4. It occurs to me
5. You should have seen the men and women respond
6. It is wonderful
7. I have a neighbor
8. I watched him making good time
9. Some of the signals are moved by a man in a signal tower
10. A dog stands by his master in prosperity and in poverty, in health and in sickness
11. I am willing to go to distant lands
12. She had successfully used the indefinite pronoun in conversation

13. It was growing more difficult all the time
14. All day the muffled rumble of distant trains had come to them through the distance

L. The following are compound sentences. Rewrite the sentences, changing one of the independent clauses into a dependent clause, if the change is an improvement.

1. Miss Arletta was seeing the minister out through the kitchen, and it was easier for them to go that way.
2. For two days Miss Arletta's kitchen smelled delightfully to her, and she mixed and measured the balm.
3. The minister spoke his gentle thanks, and Miss Lucy opened the door.
4. I carefully examined the base of the stump, and in it I found 1047 rings of growth.
5. I could not find any scars or bruises on the pine tree, and I think that the sun must have injured the twentieth trunk ring.
6. Every day added something to my experience, but I saw that exciting adventures could not happen so often as I had anticipated.
7. I thanked him and he marched away and took up his post at the gate.
8. It was about six o'clock, and the first bomb came over the hill.
9. I lay on the couch in the salon and looked around the room, and it suddenly appeared to me like a thing I had loved and lost and recovered.
10. A coat is a misfit if it is too big or too small, or if it puckers in the wrong place, and a job can be a misfit in twenty different ways.
11. He watched the signals of the Cleveland catcher, and he gathered that they meant a high ball.
12. I was roused from my fit of meditation by a shout from my traveling companions, and they had been looking out of the coach windows for the last few miles.

13. We had passed for some time along the wall of a park, and at length the carriage stopped at the gate.
14. My route for a part of the way lay in sight of the Avon, and it made a variety of doublings and windings through a wide and fertile valley.
15. I had now come in sight of the house, and it is a large building of brick.
16. They are like objects from some strange and distant land, and we have no certain knowledge of them.

M. Write on your paper the names of the three kinds of sentences according to structure: simple, complex, compound. After each term, write the numbers of the sentences which it describes.

1. It was there that Oliver Wendell Holmes wrote his poem, *Old Ironsides.*
2. Many times have I seen the value of Scout training, but never before was its worth so clearly illustrated.
3. Brought up in towns and streets, many men found it difficult to keep quiet.
4. It was a day that gave promise of being very hot.
5. A minister spoke to her one day and led her to confide in him.
6. There was a sad heart in the low-storied, dark little house that stood humbly by the roadside under some tall elms.
7. To be left alone for a night with the prisoner was no new experience for Broderick, and he took the situation as a matter of course.
8. About an hour before midnight, Broderick, now thoroughly alarmed, went to the window on the east side of the building.
9. At noon of the following day, the wind was still high and the clouds were breaking.
10. I am convinced that you are naturally a brave and good man.

11. Each year you see the trees covering themselves with green, the flowers in bloom, the young animals in the fields, the sun shining on the corn, the frost making its circles and putting lovely patterns on the window.[1]
12. We learned that early in the morning even greater numbers of ducks congregated at the lake.
13. You came to my linden tree
    To taste its delicious sweet,
    I sitting here in the shadow and shine,
    Playing around its feet.[2]
14. No cañon is too cold for the water thrush, none too lonely.
15. The voices of most song birds suffer a winter eclipse, but the ouzel sings on through all the seasons.
16. Presently he flew out to a stone set in the icy current and, turning his back to the wind, sang as delightfully as a lark in springtime.
17. The wild free wind from the bay blew in upon my face; the old tree trembled and rocked beneath me; the screaming eagles wove a mazy spell of double circles about me.
18. Here is a problem, a wonder for all to see.
19. You would know the heron, if you saw it.
20. The actual distance that lay between the brook and the shore of the new pond was ninety feet.
21. European newspapers were full of it long before he got to England, and I thought this little walk to hear the songs of English birds suggested two years previously would be forgotten and crowded out by greater matters.
22. When the leading countries of Europe were stirred to do him honor, he wished to hear the English nightingales.
23. The night-shift began at eight, and it was as though night had suddenly been hastened forward, to step from the soft evening twilight and leave the world behind.

---

[1] John Drinkwater. [2] Alice Freeman Palmer.

24. We were walking down the north entry in early morning and had just passed through the last door when Joe Brass stopped, suddenly alert and silent, and held up his hand.
25. I suppose there is no person in America who is more desirous to kill a moose than he.

N. It is necessary to know how to vary the beginnings of sentences, to avoid monotony. Below you will find fifteen sentences. Following the sentences various ways of beginning sentences are listed. On the lines naming each way of beginning, write the numbers of the sentences using the particular method. Write the exercise on your paper.

1. On reaching the river we gave them an extra push, and the cattle plunged into the muddy water.
2. Fortunately none of the cattle were over fifty feet from the bank.
3. Did you ever notice how many of the large cities of the world are built on rivers?
4. Now, however, the railroads cannot manage all the transportation.
5. Here stood, tall and erect, the splendid figure of an athlete.
6. Draping the coat across his shoulder, he sat down to a bountiful supper.
7. In that soft mid-land where the breezes bear
   The North and the South on the genial air,
   Through the county of Kent, on affairs of state,
   Rode Cæsar Rodney, the delegate.
8. To add brightness to the sun or glory to the name of Washington is alike impossible.
9. There is a tide in the affairs of men.
10. Of all the peoples of Gaul, the Belgians are the bravest.
11. It was fortunate for us that we arrived promptly.

12. Vegetables, fruits, flowers were their gifts to the strangers.
13. There was nothing else to be done.
14. Accept my cordial thanks.
15. The next morning, Cortez landed on the mainland with all his force.

1. Prepositional phrase.....
2. Adverb.....
3. Verb.....
4. Participial phrase.....
5. Infinitive phrase.....
6. Expletive.....
7. Impersonal pronoun.....
8. Subject: noun.....

II. Information about Sentences

Sentence Sense. — Sentences are groups of words that make a statement, express a command, or ask a question. The end of every sentence is marked in writing, by a period, a question mark, or an exclamation point; in speech, by a definite inflection of the voice. The ability to recognize a sentence and to construct complete sentences is evidence of *sentence sense.*

A sentence is a group of related words containing a subject and a predicate, and expressing a complete thought.

A. The Subject

The unit of expression in either speaking or writing is the sentence. Sentences may vary in length, but every sentence has two parts: the subject and the predicate.

The simple subject is that about which something is said. It is the most important part of the complete subject.

All the other words in the complete subject describe or identify the simple subject.

Horses are rapidly disappearing from the streets of large cities.

Horses is the simple subject.

The complete subject consists of the simple subject and its modifiers.

Her clear rich voice filled the auditorium.

Voice is the simple subject, and *Her clear rich voice* is the complete subject.

A compound subject is made up of two or more subjects about which the same thing is said.

Wind and rain are necessary to the proper growth of plant life.

Wind and rain is the compound subject.

B. The Predicate

The word *predicate* means to affirm, to state, to assert, to declare. In grammar it is that which is said of the subject.

The simple predicate is the verb. It is the most important part of the complete predicate. It is the one word, or group of words, that cannot be omitted without destroying the sentence.

The athletic coach has had good training.

Has had is a simple predicate.

A complete predicate is that which is said about the subject. It consists of the verb, or the verb and its modifiers, or the verb and its complement.

Many such expressions have been discussed repeatedly.

Have been discussed repeatedly is the complete predicate.

Many such expressions have received the disapproval of educated people.

Have received the disapproval of educated people is the complete predicate.

A compound predicate makes two or more statements about the same subject.

My friend has moved to a new home and likes it very much.

Has moved to a new home and likes it very much is the compound predicate.

C. Modifiers. — Modifiers may be words, phrases, or clauses.

Single Words Used as Modifiers:

1. Adjectives
2. Adverbs
3. Participles
4. Nouns and pronouns in the possessive case
5. Indirect object

Examples of Word Modifiers

1. *This curious* point deserves attention.
2. The team played the game *successfully.*
3. He went down the street *whistling.*
4. The *chief's* dog went to the fire.
5. Give *him* the book.

Phrases Used as Modifiers:

1. Prepositional Phrases
   a. Adjective
   b. Adverbial
2. Participial Phrases
3. Infinitives

Examples of Phrases Used as Modifiers

1. *a.* Despite the superior airs *of the boys*, the girls only half believed them.
   b. Some one might come *from the darkness.*
2. Her tackle *having been shifted* from rapid to still water, she changed her hooks.
3. Dull red smoke began *to pour* from the blistered and broken windows.

Clauses Used as Modifiers:

1. Adjective Clauses
2. Adverbial Clauses

Examples of Clauses Used as Modifiers

1. The two greatest menaces were wild animals and Indians, but *as the days passed* the first of these lost the early terrors *with which we had associated them.*
2. The Indians were dangerous only *when they were drunk.*

D. Complements. — The words *complement* and *complete* come from the same source. There are three kinds of complements:

The object complement or direct object completes the meaning of a transitive verb and names the receiver of the action.

I pity the city-bred boy who has never felt the mysterious force of nature.

Boy and *force* are object complements.

The objective complement completes the meaning of the verb and describes the direct object.

The people elected him president.

President is the objective complement.

The subjective complement completes the meaning of

the verb and describes the subject. It is also called the predicate nominative, or the attribute complement.

The roar of the cannon was the sound that broke the stillness.

Sound is the subjective complement.

E. Kinds of Sentences. — Sentences are named according to the thought which the speaker wishes to express.

1. There are four kinds of sentences: *declarative,*[1] *interrogative, imperative,* and *exclamatory.*

a. A *declarative* sentence makes a statement. It is followed by a period.

Spring is a happy season.
When I arrived at the station, my train had gone.

b. An *interrogative* sentence asks a question. It is followed by a question mark.

Who discovered the Fountain of Youth?
Was the test difficult?

c. An *imperative* sentence expresses a command or an entreaty. It is followed by a period.

Deliver the package, please.
Do your level best.

d. An *exclamatory* sentence expresses strong feeling or emotion. It is followed by an exclamation point. It often happens that sentences which are imperative, declarative, or interrogative in form may be exclamatory in thought; they should be followed by an exclamation point.

[1] Sentences are sometimes classified simply as interrogative or declarative; imperative and exclamatory are then considered declarative.

How refreshing the breeze is!
What a good time we had!
Go at once, Mary!
The music is inspiring!
Will you explain!

2. There are three kinds of sentences according to form.

a. The Simple Sentence. — A simple sentence is a group of words, making one statement, expressing one command, or asking one question. It has *one* subject and *one* predicate, either of which may be compound.

Examples of simple sentences:

(1) Did you ever think of the size of the sun?
(2) Ask the teacher to explain the problem.
(3) The librarian will explain the card-catalogue.
(4) The ancient Greeks held athletic contests.
(5) Our school contended for the trophy and won.

b. The Compound Sentence. — A compound sentence is one that contains two or more independent or coördinate clauses; that is, clauses of equal importance. *The reign of the king ended, and the rule of the people began* is a compound sentence. In it are two clauses of equal importance joined by *and*.

In the compound sentences below, the two thoughts have been joined by a coördinate conjunction because the writer wished them to be considered together and to make one impression.

(1) The young princess slept serenely on, and the startled prince came nearer and nearer.
(2) Each season of the year has its peculiar charm, but Indian summer is the most delightful of them all.
(3) Some one must lead, and others must follow.

(4) The next morning dawned clear and bright, and we broke camp early.

(5) Our team may be outclassed, but it will never give up.

(6) He worked steadily on in the hot sun, but his father knew that he was growing tired.

(7) Time is our most valuable possession, for nothing can be accomplished without it.

(8) He did not write to me, nor did he telephone.

(9) Will you return this book for me, or shall I send it by a messenger?

Connectives and Punctuation in the Compound Sentence. — When the clauses of a compound sentence are connected by *and, but, or, nor,* or *for,* the clauses are usually separated by a comma.

The connection between two ideas is often expressed by such words as *then* and *so.* In such instances, the independent clauses are separated by a semicolon.

Note the following sentences:

(1) The plan was accepted by the committee; so John presented it at the class meeting.

(2) The discussion was soon completed; then the meeting adjourned.

(3) You must first locate the difficulty; then you may think about a remedy.

(4) The day was unusually pleasant; so the thought of a picnic pleased us all.

Complete these compound sentences, choosing for your second independent clause a thought so closely related to the first that the whole sentence makes a single impression.

(1) The fire came up in the night, and ——

(2) They gave up the thought of reaching camp that day, but ——

(3) I wanted to pursue the wolf on my skis, but ——
(4) I shall climb the peak, for ——
(5) They walked at a furious pace, and ——
(6) On one side of the road there was a deep gulch ——
(7) The surprise was complete ——

Wrong Use of Compound Sentence Form. — The run-on construction (sentences joined by *and* without sufficient reason) is one of the most common errors in both oral and written composition.

c. The Complex Sentence. — A complex sentence is a sentence which contains an independent clause and one or more dependent clauses.[1]

The Independent Clause. — A complex sentence contains an *independent clause.* The independent clause carries the main thought of the sentence; it always contains the main verb. It is often a little sentence in itself, which can stand alone and make complete sense. For example, in the complex sentence *George laughed heartily when he heard the news,* the independent clause is *George laughed heartily.* As this example shows, the independent clause gives the important part of the thought, and other clauses (one or more) are attached to it to round out the information.

The Dependent Clause. — These other clauses are the *dependent clauses.* A dependent clause is a clause used as a single part of speech: noun, adjective, or adverb. In the sentence about George, the dependent clause is *when he heard the news.* It is an adverbial clause; it answers the question *When?*

[1] The independent clause is also called the principal clause; and the dependent clause is called the subordinate clause.

(1) *That war is wasteful is an accepted fact. That war is wasteful* is the dependent clause used as a noun, the subject of the sentence.

(2) *I believe that you will win. That you will win* is the dependent clause used as the object of the transitive verb *believe.*

(3) *His idea was that the wheel was bent. That the wheel was bent* is the dependent clause used as subjective complement.

In each of the next two sentences there is an adjective clause. You should be able to find these dependent clauses.

(4) *The boy who finishes first may open the doors.*

(5) *I found the article that you wrote.*

The dependent clause in the next sentence is adverbial. Point out the clause.

(6) *The company stood at attention while the flag was lowered.*

More than One Dependent Clause. — A complex sentence may have more than one dependent clause.

(1) *When Horace heard the news,* he rushed to the field *where his father was working.*

(2) I believe *that you must do your best wherever you are.*

(3) She sang a song *that I had often heard when I was a little child.*

Connectives in the Complex Sentence. — The dependent clause of a complex sentence is usually connected with the independent clause in one of the following ways:

1. By a relative pronoun
   Examples: who, which, what, that (see page 379)
2. By a subordinate conjunction
   Examples: although, unless, if (see page 437)

Relative pronouns serve as pronouns and also as connectives.

I have a friend. He writes stories. By the use of the relative pronoun these two sentences become a complex sentence. *I have a friend who writes stories. Who* is a pronoun, for it is substituted for the word *he.* It also serves to connect the two clauses, for it refers to *friend,* its antecedent in the principal clause.

What is a relative pronoun and is equivalent to *that which.* In finding the parts of a sentence you may treat *what* as a single word, used as the subject or as the object in a noun clause; or you may give its equivalent and find the adjective clause. It makes little difference, for in either form the sentence is complex.

The sentence *He told me what I asked* can be read *He told me that which I asked.* In the latter *that* belongs to the main clause; *which I asked* is an adjective clause. *You did what seemed best* is equivalent to *You did that which seemed best.*

The Complex-Compound Sentence. — Any independent clause in a compound sentence may be complex; that is, it may contain a subordinate clause used as a noun, an adjective, or an adverb. This kind of sentence is called a complex-compound sentence.

1. I wished to stay because I *was interested in the game,* but Frances had to leave early *in order that she might meet the train.*
2. *When I was younger,* I wished to be a policeman or motorman; now I want to be a civil engineer *if I can go to college.*
3. *He who tries earnestly* cannot fail completely, for repeated effort will bring success.

The Compound-Complex Sentence. — Any complex sentence may contain dependent clauses which are coördinate. This kind of sentence is called a compound-complex sentence.

1. I wished to stay because I was interested in the game and because I did not wish to go home to work.
2. He who tries earnestly and who works patiently cannot fail completely.

MISCELLANEOUS EXERCISES

Material selected from Themes of Ninth-Grade Pupils

Correct the errors in the following sentences. Be ready to state your reason for making any change.

1. I know you will want to stay at Salt Lake City for a long time, for it is the best place if one likes to swim like you and I do.
2. We live just a block from the park where there is all the swimming you could want. They also have tennis courts.
3. Then I slept till 4 in the afternoon.
4. I am going to the library Saterday and look up some dates.

   Tell your brother that Jack has finnally joined the scouts.

   Please! write and answer this.

   Yours truely,
5. Next year Daddy has promised her and I a ford roadster of our own.
6. I am going to a party at one of my girl friends house
7. If you win, I think I shall die of mortification, as I have practiced so much, my serve, at least, should be perfect.
8. I hope to get a job in a electric or radio shop
9. I spent the day with her then she spent the day with me.
10. This book is much newer than your's was.
11. Every one missed you and they were terribly sorry to hear you were ill.
12. Germany's government was the cause it was not the people as a whole.

13. Our ships were bombed & searched each time they came to an industrial zone. When United States sent the warnings they wouldn't listen until we went to war.
14. The Americans moral support went to the Allies they could not forget how the Belgians resisted the oncoming Germans, headed for Paris. On the other hand there were many foreign born Germans in America who naturally sided with their Father-land. Also, Irish men who could not forget their long struggle for self-government, so they nursed a hope that England would loose.
15. The "British Blockade" was one of the United States many difficulties.
16. Although the United States was divided at the beginning of the war it gradually shifted to the Allies' side: First because Germany disregarded Belgiums' neutrality and second because Germany was sinking ships with out providing for the safty of passengers.
17. Of the many reasons for the difficulty of remaining neutral the five most outstanding ones were — the foreign born sympathies, the moral support with the Allies of our country, Germany was trying to expand and was reaching out for more territory, the trade between the United States and Europe which was severely injured, and the submarine warfare carried on by Germany.
18. The reasons for the United States in trying to remain neutral was because George Washington in his farewell address said, "Try to keep out of all entangaling alliances with European countries.
19. The most important reasons we joined in this warfare was trade, moral support, and submarine warfare.
20. Europe was on fire, the U. S. was finding it very hard to stay neutral during this great struggle.
21. Many problems faced us; first, there were many Germans in America who, of course, went on the side of their fatherland. The Irish were against England because of the difficulty they had in gaining their

independence from England; secondly, our moral feeling was stirred considerable by the German invasion on Belgium, a neutral country; third, our munition trade with the countries involved was hard to carry on with the many blockades that were in act; fourth, the inhuman acts of the Germans in submurine warefare, the sinking of the passenger ship, Lusitania, without warning the crew and passengers of the danger. Upon the renewal of submurine warfare President Wilson sent the German Ambassador back to Germany which was our first step toward entering the war.

22. "Hey Skinney!, Skinney!," A neighbor boy called, "Where ya goin?"
"Goin fishin wanta go along?"
"Yea."
"Hurry up then."
"Got any extra fish hooks?"
"No, why doncha bring your own?"
"Have'nt got any the fish carried 'em all away."
"Then why don'cha buy some more?"
"Hav'nt got any money."
"Here's a safty pin make one outa it."

23. After arranging her self and husband, to her satisfaction Mrs. Perkins knocked at the door. They were led in by a grey haired old gentleman who greeted them with a Merry Christmas and took there raps.

24. The next few times he went up he wouldn't loop the loop but, now he can do it perfect, in fact he can handle a ship better than any student in the flying school

25. "Now, Miss Betty, you and your dolly chew one stick of gum every 2 hours and I'm sure she will recover soon."
"Thank you, Doctor Thank you." I know she will soon be as healthy as ever.

26. Rob boarded the train and was walking down the isle when he bumped in to a man. His bags flew in all

directions. Finally he got all his bags and started down the isle with more caution.

"Wait a minute son, you've got a bag of mine there." Exclaimed a tall man. Rob was well nigh exhausted by this time. He replied angrily, Well take your bloomin' bags, I don't want them

27. "You have only 15 minutes to get to the station," his mother said, "You had better hurry."
28. As he went down on his knees to look for his golf balls one of them fell on the back of his head raising a bump. He yelled "Ouch you guys come help me find these balls." By the time they had found the balls they were to "Rest-A-While Camp."
29. They tried to play tennis they lost three balls and run about twenty-five miles hunting balls.

Saturday they started home for a rest.

Shorty said "He had a good time."

He was the only one.

30. "How can we have a talking dog?" said Bob.

"One of us can get in a box and set the dog on top, then some other boy can ask the dog questions, then the boy in the box can answer them, said Roy

"That a good idea, and we can get some dog and cat and paint them up," said Buddy.

"When shall we have it?" asked Jack

"Lets have it Saturday, said Buddy, and charge 3¢."

31. Peterkins stuck his hand under his pillow his hand touched something cold. Ghosts! he thought. Then he remembered he had put his gun under his pillow and, that that, was the thing he had touched
32. Once there were two brothers Don and Jack they lived in a town called Boonesberry. They had a dog named Spot

One day they decided to have some fun with spot and Mary their cousin

Dan got his father wedding coat and hat and put it on.

SUPPLEMENT

SUPPLEMENT

PARLIAMENTARY PROCEDURE

When members of a group follow parliamentary procedure, they work together with greater ease and speed than those in a group ignorant of parliamentary law. You know how quickly you find it necessary to learn the rules of a game that you haven't played before, or to agree upon rules for a new game.

Parliamentary law is the name given originally to the rules of the game developed by the English Parliament. We may modify and simplify those rules, but these changes must be the result of group decisions. Occasionally groups have periods of drill in parliamentary procedure in order to become more efficient in practice. Parliamentary law is not an end itself, however; it is merely a means of helping people to work together agreeably and efficiently.

REVIEW

In perfecting an organization a constitution usually is developed and the duties of officers are outlined. The following suggestions may serve to guide you:

The Constitution of a Permanent Organization. — A constitution is made up of articles which cover such topics as the following:

I. Name
II. Purpose
III. Membership
This may state both qualifications and duties of members.
IV. Meetings
If the time, place, and the length of the meeting are fixed, these facts may be included. The number constituting a quorum should be stated. (The quorum is the number which is agreed upon as necessary to do business.)
V. Officers
The number of officers, the method of election, their duties, their term of office, as well as an arrangement for standing committees, are usually included.
VI. Provision for amendment
As a rule the constitution may be adopted by a majority vote but cannot be amended except by a two-thirds vote.

Ewing Galloway

LEARNING PARLIAMENTARY PROCEDURE

Any other information which is of primary importance may be included. Less important laws are stated in by-laws. These cover such information as the order of business and procedure in debate and may usually be adopted by a majority vote.

The purpose of the organization may be expressed in a preamble.

A constitution then may be made up of several parts:

1. A preamble
2. Articles
   Any article may have several sections, each covering one phase or point.
3. By-laws

Duties of Officers

The chief duties of the president are:

1. To call the meeting to order
2. To call for the reading of the minutes
   After the reading of the minutes he puts this question: "You have heard the reading of the minutes. Are there any corrections?"
   Corrections may be made from the floor. The president then uses the appropriate statement: "The minutes stand approved as read," or "The minutes stand approved as corrected."
3. To announce the business of the meeting in its proper order each organization may decide on its own order of business.
   This is the customary order:

   Call to order
   Roll call (if necessary)
   Reading of the minutes
   Old business
      Report of committees
      Continued discussion
   New business

4. To vote in case of a tie
5. To preserve order and maintain the dignity of the group
   (*a*) By recognizing the member entitled to the floor
   (*b*) By stating questions and putting them to a vote when they are regularly moved and seconded
   (*c*) By encouraging discussion when it is desirable and discouraging it when it is mere repetition or out of order
   (*d*) By being himself the most courteous and dignified member of the group

The chief duties of the secretary are:

1. To keep a register or roll of the members; to keep a record of attendance if it is desired
2. To keep the minutes of the meeting (see Written Reports)
3. To send out notices of meetings, elections, appointments; to write such letters as the group instructs
4. To prepare for the president the order of business for each meeting
5. To assist in counting votes and recording decisions

The chief duties of the treasurer are:

1. To act as banker for the group
2. To keep an accurate account of the financial standing of the group and to make reports on the condition of the treasury

SOME COMMON PRACTICES

1. "I move that ——" is better form than "I move you ——"
2. After having spoken on a question, a member should not rise to speak a second time without waiting to see if there are others who desire to speak.
3. Speaking directly to the person who has the floor to ask a question or make a correction is an error. Permission should first be granted by the chair.

4. It is not courteous to stand to wait for a speaker to finish in order to claim the right to speak.
5. It is not necessary to second a nomination although occasionally a seconding speech is given for a candidate nominated for an important office.
6. Tellers do not announce the result of a vote, but give the result to the presiding officer, who announces it. Tellers do not count their own votes in, but report them to the chair.
7. A candidate for election should not be appointed teller.
8. Voting may be carried on in the following ways:
   (*a*) By acclamation (by the voice)
   (*b*) By a show of hands
   (*c*) By rising
   (*d*) By ballot
   (*e*) By roll call
   (*f*) By division (that is, a count of votes on demand)
9. It is customary to agree whether a question is to be decided by a plurality vote (that is, the largest vote when there are more than two candidates or choices) or a majority vote (that is, more than half of all the votes cast).
10. The presiding officer should be addressed by the title adopted by the organization. If there is no official title, the following may be used:
    Mr. Chairman, Mr. President, Madam Chairman, Madam President.
11. The presiding officer refers to himself as "the chair." A speaker never refers to another by name. He may say, "the speaker who spoke last" or "the chairman of the committee," but he does not say, "Henry," or "Marian," or "Mr. Gregory."
12. All action in a meeting should be impersonal. It is not unfriendly to vote against a motion if you do not believe in the motion. Every one is entitled to an opinion. The ideal of parliamentary procedure is democracy.

13. The chairman stands when he opens a meeting, when stating a motion, and when putting a motion to vote. He may stand at any time that courtesy seems to demand.
14. A member always stands when he addresses the chair, but he may second a motion without standing.
15. In order to stop discussion and secure a vote on a motion a member may move the previous question.
16. A person first named on a committee is usually chairman.

PARLIAMENTARY PHRASING

By Members

Mr. Speaker, may I have the floor?

I rise to a question of privilege. (To be used when the question affects the welfare or comfort of the group. For example: "I move that the custodian be requested to give us more heat." "I move that the windows be opened.")

I rise to a point of order. (To be used when a member believes that the chairman or another member has made a mistake. For example: "There is a motion before the house." "The motion has not been seconded.")

By the Chairman

The meeting is open.

The house is now open for business.

The meeting will please come to order.

Is there any discussion?

Are you ready for the question?

All in favor of the motion, say, "Aye." Opposed, "No."

The motion is carried. The motion is lost.

The meeting is adjourned.

Are there any corrections? If not, the minutes stand approved as read. Or, the minutes stand approved as corrected.

State your point of order. (The chair must then rule as to whether the point is well taken or not.)

THE MOTION

The principal action of your groups will center around the motion. There are five steps in the process of completing a motion.

I. Making the motion.

The motion is a proposition that the group take certain action on a specified subject or express its will or judgment on the subject.

Examples:

I move that a committee be appointed to interview our principal in order to request a game of volley ball with the Landing School on Armistice Day.

I move that a vote of thanks be given to our guest.

II. Seconding the motion.

As a rule the motion is seconded by a member or members who do not rise from their seats.

The following things might happen, however:

1. If no one speaks, the chairman may say, "Is there a second to the motion?" If there is no second, he declares, "The motion is lost."
2. A member may object to the consideration of the motion if he thinks that it is not suitable. If an objection is made, the chairman calls for a vote at once. The objection must be sustained by two-thirds of the group or it is lost.
3. After a motion has been made and seconded, it may be amended in one of three ways:

   By striking out certain words

   By inserting words

   By striking out and inserting

   An amendment is voted on before the motion itself is voted on. A main motion may be amended; the amendment may be amended.

   Examples:

   I move that the words "on Armistice Day" be struck out. (Amendment)

I move the words "at the earliest possible time" be inserted. (Amendment to the amendment)

III. Stating the motion

The chairman repeats the motion exactly as it has been made (or made and amended): It has been moved and seconded that ——. The secretary should write the motion.

Is there any discussion? The discussion may be brought to a close by a member's moving the previous question (followed by a second and by the action of the group) or by the chairman's asking, "Are you ready for the question?"

The chairman asks this question only when he believes that the purpose of the discussion has been accomplished. The usual response is for members to say, without rising, "Question."

IV. Putting the question

The chairman calls for a vote.

V. Announcing the result

The tellers report to the chair, who announces the vote.

Some motions take precedence over others. A main motion is in order first. The following are main motions:

Appoint a committee on a subject not pending
Appoint a committee to take action
Report of committee
Motion to accept or adopt report or resolution of committee
Make a special order on a matter not pending
Subject presented by question of privilege
Motion to ratify

MEASURING PROGRESS

Most of us are not wholly satisfied with the knowledge that we are growing or improving; we wish to know how much we have grown or how rapidly we

are improving. A sense of achievement gives us pleasure.

We acquire information through many avenues. The average person, however, learns most readily through his eyes. That is why graphs are so commonly used to study conditions or indicate progress.

Ewing Galloway

THE TARGET PRACTICE BY ARROWS

A sense of achievement gives pleasure.

As you read, you have perhaps noticed graphic devices intended to inform you about various facts and conditions such as the following:

The comparative sizes of the navies or armies of all the nations

The way to budget a dollar

The cost of schooling in different countries
The size of crops this year and last
Comparative taxation

Business firms make use of graphs in order to compare such items as this month's business with last month's, this month's business with that of the same month of a previous year, the sales of one man with the sales of another, the prices of an article at different times, the cost of an article with the selling price.

The student too asks certain questions with regard to his business — that of learning. He wants to see such questions as the following answered:

How much do I know about this subject before I study it?
How much ought I to know about it?
How nearly have I accomplished what I should?
How rapidly have I worked?
Can I do better?
How does my record compare with the records of my classmates?

Once the ambitious student cared only to excel the other members of his class. If he finished with the highest grade in the class, he was satisfied, although he might have entered the class with his knowledge already acquired. To-day the pupil who is able to make fourteen points on a fifteen-point test before he has studied realizes that he has failed to live up to his ability if he receives fourteen points on a final test, although he may still be ahead of his group. The pupil who raises his score from five to twelve on this same test or the pupil who goes from eight to thirteen deserves more credit than the first pupil with his score of fourteen.

Making a graph will help you to measure your progress

and to gauge your effort. Measure yourself by yourself, using the class average or the class median to spur yourself on to greater effort if you are falling behind.

Ewing Galloway

A Contest in Archery

Compare your score with your previous score.

There are various kinds of graphs. Review the ways of making two of the most commonly used graphs and decide upon the form which you should like to use this term.

MAKING GRAPH I

To make Graph I you need to know the following points:

1. Your score on an exercise before you study (the trial grade).
2. Your score after study (the test grade).
3. Your score upon review (the review grade).

In making this graph, you draw for each lesson a horizontal line which represents the maximum number

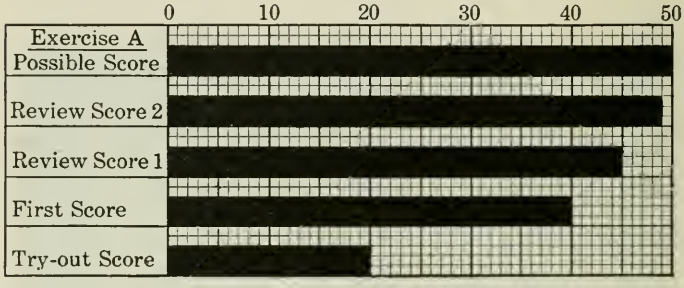


FIGURE 1

of points in the lesson. Each score is then measured on lines which are compared with the first line or possible score.

READING GRAPH I

1. As you place your score on the trial lesson against the possible score, you will be able to answer the questions which follow:

How much do I know about this lesson before I study it?
Do I know almost nothing about it?
Do I know half as much as I should in order to receive a perfect score? Less than half as much?
Do I know two-thirds as much?
(A low score in the trial lesson should not discourage you unless it is a review of something which you have been taught.)

2. After you have recorded your standing for the first test lesson you can answer the following questions:

Is the difference in length between the line for the test score and that for the trial score satisfactory?

Is the test score satisfactory when it is compared with the possible score?

If you are content to be an average pupil, you will probably be satisfied when the test line is three-fourths as long as the possible score. If you wish to be an honor pupil, what should the comparison be? Where would failure begin?

3. After the review grades have been placed, the answer to the following questions should be satisfactory:

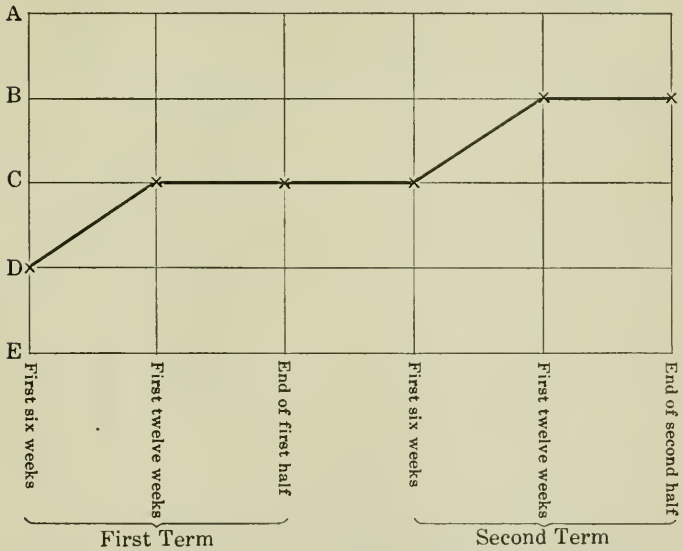


FIGURE 2

Does each review score show a growth?

Would a line connecting the ends of all my scores slant upward?

Is the final line satisfactory when it is compared with the possible score?

Suppose a pupil wished to make a graph of the grades which he had received in English during his seventh year. First he should tabulate his grades in this way:

FIRST HALF

Grade at the end of the first six weeks	D
Grade at the end of twelve weeks	C
Grade at the end of the term	C

SECOND HALF

Grade at the end of the first six weeks	C
Grade at the end of twelve weeks	B
Grade at the end of the term	B

His graph would then appear like Figure 2.

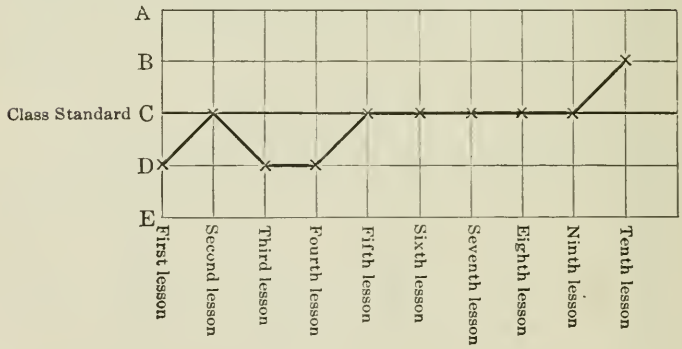


FIGURE 3

This kind of graph may be kept from day to day or from week to week. The important thing is for the line to rise.

Suppose you wish to watch your work with reference to the passing mark for your school or your city. It is easy to add the line which represents the standard, and, of course, the important thing is to

keep your grades above the line.

How do you think the pupil whose grades are graphed in Figure 3 ought to feel about his work?

Sometimes you may wish to keep a record in which several lines may follow almost the same path. In this case, in order to avoid confusion, you must decide upon several kinds of lines.

Suppose that you wished to show your trial grade, your test grade, and your review grade in spelling for a series of six lessons.

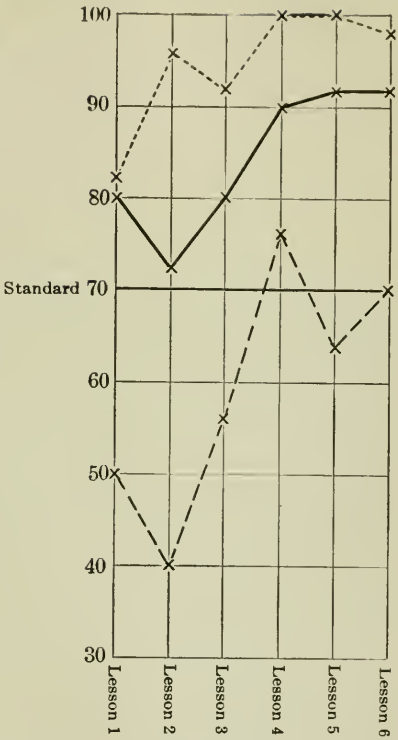


FIGURE 4

Let ----- indicate your score in the review lesson.
Let ——— indicate your score in the test lesson.
Let – – – indicate your score in the trial lesson.
The finished graph might look like Figure 4.

SUGGESTED TERM PLAN

THE most effective learning is that which follows a question proposed by the pupil himself. The ideal text serves the English student just as the handbook serves the engineer. For that reason the material in this book is arranged by divisions, each division covering one phase of the work allotted to the year; the table of contents and the index are developed with the convenience of the student in mind. Grouping the material in divisions and chapters, unified in content, facilitates reviews and enables the pupil to study a topic as a whole. The arrangement serves too to meet the need of any course of study since the order of presentation of topics and length of treatment may follow the demand of any course.

However, those schools in which there is no prescribed plan or in which there is no provision for individualized attack upon the year's work may wish to use the arrangement suggested by the authors. The schedule shows a possible sequence of lessons for groups of three ability levels. The use of the term plan in the first attack gives the pupil the opportunity to master small units of a division and to correlate related topics; for example, grammar and punctuation.

This term plan suggests three possible divisions of material arranged for three groups of students. The following arrangement is a suggested sequence of fifty lessons for each term.

Units Total Unit		*Group I*	*Group II*	*Group III*
		FIRST TERM		
		INTRODUCTIONS		
(1)	1.	Reading: . . . Pp. 3–9 Exercises: A, B (p. 8)	Reading: . . . Pp. 3–9 Exercises: A, B (p. 8)	Reading: Pp. 3–9 Exercises: A, B (p. 8)
(2)	2.	Reading: . . . Pp. 13–17 Exercises: C, D (p. 20)	Reading: . . . Pp. 13–17 Exercises: A, B, C (pp. 18–20)	Reading: Pp. 13–17 Exercises: A, B, C (pp. 18–20)
		CHAPTER I. Conversation		
(3)	1.	Reading: . . . Pp. 21–25 Exercises: B, C (p. 22)	Reading: . . . Pp. 21–25 Exercises: A, B, C, D (pp. 21–23), G (p. 29)	Reading: Pp. 21–25 Exercises: B, D, E (pp. 22–23), F (p. 27), H, I (p. 29)
(4)	2.	Reading: . . . Pp. 25–29	Reading: . . . Pp. 30–32 Exercise: J (p. 32)	Reading: Pp. 30–32 Exercise: J (p. 32)
(5)	3.	Reading: . . . Pp. 30–32 Exercise: J (p. 32)	Reading: . . . Pp. 32–37 (To *Use of Telephone*) Exercise: K (I, II) (p. 34)	Reading: Pp. 32–37 (To *Use of Telephone*) Exercise: K (I, II, III) (p. 34)
(6)	4.	Exercise: . . . P (1) (pp. 38–39)	Exercise: . . . P (2, 4) (pp. 38–39)	Exercise: P (3, 5) (pp. 38–39)

Units *Total Unit*		*Group I*	*Group II*	*Group III*
		CHAPTER XVI. Grammar: Parts of Speech		
(7)	1.	Reading: . . . . Pp. 352–353 Tests: A, B (pp. 353–354) Information: Pp. 355–356	Reading: . . . . Pp. 352–353 Tests: A, B (pp. 353–354) Information: Pp. 355–356	Reading: Pp. 352–353 Tests: A, B (pp. 353–354) Information: Pp. 355–356
(8)	2.	Tests: . . . . . A, B, C (pp. 356–357) Information: A (1, 2) (p. 360) Tests: D, E (p. 357) Information: A (3) (pp. 360–361)	Tests: . . . . . A, B, C (pp. 356–357) Information: A (1, 2) (p. 360) Tests: D, E (p. 357) Information: A (3) (pp. 360–361)	Tests: A, B, C (pp. 356–357) Information: A (1, 2) (p. 360) Tests: D, E (p. 357) Information: A (3) (pp. 360–361)
(9)	3.	Tests: . . . . . F, G, H (pp. 357–359) Information: B (1) (pp. 361–365)	Tests: . . . . . F, G, H (pp. 357–359) Information: B (1) (pp. 361–365)	Tests: F, G, H (pp. 357–359) Information: B (1) (pp. 361–365)
(10)	4.	Tests: . . . . . I, J (pp. 359–360) Information: B (4, 5) (pp. 366–370)	Tests: . . . . . I, J (pp. 359–360) Information: B (4, 5) (pp. 366–370)	Tests: I, J (pp. 359–360) Information: B (4, 5) (pp. 366–370)
		CHAPTER XII. Preparation of Written English		
(11)	1.	Reading: . . . Pp. 250–258 (To *The Paragraph*)	Reading: . . . Pp. 250–258 (To *The Paragraph*)	Reading: Pp. 250–258 (To *The Paragraph*)

Units Total	*Unit*	*Group I*	*Group II*	*Group III*
(12)	2.	Reading: . . . Pp. 258–260 Exercise: A (1, 2) (p. 260)	Reading: . . . Pp. 258–263 Exercises: A (1, 2, 3) (p. 260), B (p. 262)	Reading: Pp. 258–263 Exercises: A (2, 3, 4) (p. 260), B (p. 262)
(13)	3.	Review: . . . Pp. 250–260	Reading: . . . Pp. 263–274 Exercise: C (p. 267)	Reading: Pp. 263–274 Exercise: C (p. 267)

CHAPTER IV. Informal Writing

(14)	1.	Reading: . . . Pp. 80–87	Reading: . . . Pp. 80–87	Reading: Pp. 80–87
(15)	2.	Reading: . . . Pp. 87–94 Exercise: A (letters 1, 2, 3) (p. 94)	Reading: . . . Pp. 87–94 Exercise: A (letters 1, 2) (p. 94)	Reading: Pp. 87–94 Exercise: A (any letters) (p. 94)
(16)	3.	Exercises: . . . B, G (p. 97)	Exercises: . . . B, D, G (p. 97)	Exercises: C, E, F (p. 97)
(17)	4.	Exercises: . . . H, I (p. 98)	Exercises: . . . H, I (p. 98)	Exercises: H, I (p. 98)

CHAPTER XIII. Capitalization and Punctuation

(18)	1.	Reading: . . . Pp. 277–279 Test: A (p. 279) Use: A, B, C (pp. 281–284)	Reading: . . . Pp. 277–279 Test: A (p. 279) Use: A, B, C (pp. 281–284)	Reading: Pp. 277–279 Test: A (p. 279) Use: A, B, C (pp. 281–284)

Units *Total*	*Unit*	*Group I*	*Group II*	*Group III*
(19)	2.	Tests: . . . . A–G (pp. 284–286) Use: A, B (pp. 286–287)	Tests: . . . . A–G (pp. 284–286) Use: A, B (pp. 286–287)	Tests: A–G (pp. 284–286) Use: A, B (pp. 286–287)
(20)	3.	Test: . . . . A (p. 289) Use: A, B (pp. 294–296)	Test: . . . . A (p. 289) Use: A, B (pp. 294–296)	Test: A (p. 289) Use: A, B (pp. 294–296)
(21)	4.	Test: . . . . B (pp. 290–291) Use: C (pp. 296–298)	Test: . . . . B (pp. 290–291) Use: C (pp. 296–298)	Test: B (pp. 290–291) Use: C (pp. 296–298)
(22)	5.	Tests: . . . . C, D, E (pp. 291–292) Use: D (pp. 298–300)	Tests: . . . . C, D, E (pp. 291–292) Use: D (pp. 298–300)	Tests: C, D, E (pp. 291–292) Use: D (pp. 298–300)
(23)	6.	Review Comma .	Tests: . . . . G, H (p. 294)	Tests: G, H (p. 294)
(24)	7.	Test: . . . . A (pp. 300–301) Use: A, B, C (pp. 301–303)	Test: . . . . A (pp. 300–301) Use: A,B,C (pp. 301–303)	Test: A (pp. 300–301) Use: A, B, C (pp. 301–303)

CHAPTER XI. Speech Improvement

(25)	1.	Reading: . . . Pp. 238–249 Exercises: Those needed by the group	Reading: . . . Pp. 238–249 Exercises: Those needed by the group	Reading: Pp. 238–249 Exercises: Those needed by the group

Units *Total Unit*		*Group I*	*Group II*	*Group III*
		CHAPTER III. Informal Narration and Explanation		
(26)	1.	Reading: . . . Pp. 55–60 Exercises: A, B, C (pp. 58–60)	Reading: . . . Pp. 55–60 Exercises: A, B, C (pp. 58–60)	Reading: Pp. 55–60 Exercises: A, B, C (pp. 58–60)
(27)	2.	Reading: . . . Pp. 60–67 Exercises: D (p. 62), E (1) (p. 64), F (p. 67)	Reading: . . . Pp. 60–67 Exercises: D (p. 62), E (1) (p. 64), F (p. 67)	Reading: Pp. 60–67 Exercises: D (p. 62), E (1) (p. 64), F (p. 67)
(28)	3.	Reading: . . . Pp. 67–68 Exercises: G (1), H (p. 68)	Reading: . . . Pp. 67–68 Exercises: G (1, 3), H, I (pp. 68–69)	Reading: Pp. 67–68 Exercises: G (1, 2, 3), H, I (pp. 68–69)
(29)	4.	Reading: . . . P. 69 Exercises: J (p. 69), K (p. 72)	Reading: . . . P. 69 Exercises: J (p. 69), K (p. 72), M (p. 74)	Reading: P. 69 Exercises: J (p. 69), K (p. 72), M (p. 74)
(30)	5.	Reading: . . . Pp. 74–77 Exercise: N (pp. 78–79)	Reading: . . . Pp. 74–77 Exercises: N, O (pp. 78–79)	Reading: Pp. 74–77 Exercises: N, O (pp. 78–79)
		CHAPTER XVI (*continued*). Grammar		
		Pronouns		
(31)	5.	Tests: . . . . A, B (pp. 370–371) Information: A (1, 2) (p. 377)	Tests: . . . . A, B (pp. 370–371) Information: A (1, 2) (p. 377)	Tests: A, B (pp. 370–371) Information: A (1, 2) (p. 377)

Units *Total Unit*		*Group I*	*Group II*	*Group III*
		Tests: C, D (pp. 371–372) Information: A (2, 3, 4) (pp. 379–380) Test: E (p. 372) Information: A (5, 6, 7, 8) (pp. 380–381)	Tests: C, D (pp. 371–372) Information: A (2, 3, 4) (pp. 379–380) Test: E (p. 372) Information: A (5, 6, 7, 8) (pp. 380–381)	Tests: C, D (pp. 371–372) Information: A (2, 3, 4) (pp. 379–380) Test: E (p. 372) Information: A (5, 6, 7, 8) (pp. 380–381)
(32)	6.	Test: . . . . F (p. 372) [1]	Test: . . . . F (p. 372) Information: B (1, 2, 3, 4) (pp. 381–385)	Test: F (p. 372) Information: B (1, 2, 3, 4) (pp. 381–385)
(33)	7.	Test: . . . . G (p. 373) [1]	Test: . . . . G (p. 373) Information: A, B (pp. 377–385)	Test: G (p. 373) Information: A, B (pp. 377–385)
(34)	8.	Test: . . . . H (pp. 374–376) [1]	Test: . . . . H (pp. 374–376) Information: A, B (pp. 377–385)	Test: H (pp. 374–376) Information: A, B (pp. 377–385)
(35)	9.	Test: . . . . I (p. 376) [1]	Test: . . . . I (p. 376) Information: A, B (pp. 377–385)	Test: I (p. 376) Information: A, B (pp. 377–385)

[1] For Units 6–9 in Group I, correct forms should be supplied by the teacher. There should be enough drill to accustom the pupil's ear to the correct form.

Units *Total Unit*		*Group I*	*Group II*	*Group III*
		ADJECTIVES AND ADVERBS		
(36)	10.	Tests: . . . . A, B, C (p. 386) Information: A (adjectives) (pp. 387–388), A (adverbs) (p. 389)	Tests: . . . . A, B, C (p. 386) Information: A (adjectives) (pp. 387–388), A (adverbs) (p. 389)	Tests: A, B, C (p. 386) Information: A (adjectives) (pp. 387–388), A (adverbs) (p. 389)
(37)	11.	Test: . . . . D (pp. 386–387) Information: B (pp. 389–394) Usage: Pp. 394–396[1]	Test: . . . . D (pp. 386–387) Information: B (pp. 389–394) Usage: Pp. 394–396[1]	Test: D (pp. 386–387) Information: B (pp. 389–394) Usage: Pp. 394–396[1]
		CHAPTER V: SPEECHES		
(38)	1.	Reading: . . . Pp. 103–104, 108–114	Reading: . . . Pp. 103–114	Reading: Pp. 103–114
(39)	2.	Exercises: . . . A, B (p. 114)	Exercises: . . . A, B (p. 114)	Exercises: A, B (p. 114)
(40)	3.	Reading: . . . Pp. 115–118 Exercises: C, D (p. 118)	Reading: . . . Pp. 115–118 Exercises: C, D (p. 118), E, F (p. 123)	Reading: Pp. 115–123 Exercises: C, D (p. 118), E, F (p. 123)
(41)	4.	Reading: . . . Pp. 124–125 Exercise: H (p. 126)	Reading: . . . Pp. 124–126 Exercises: G (p. 124), H, I (p. 126), N (p. 131)	Reading: Pp. 124–126 Exercises: G (p. 124), H, I (p. 126), J, K (p. 128), L (p. 130), N (p. 131)

[1] There should be ample drill on correct forms in comparison, rather than on rules.

Units *Total*	*Unit*	*Group I*	*Group II*	*Group III*
		CHAPTER XVI (*continued*). GRAMMAR: VERBS		
(42)	12.	Drill on correct form Test: C (p. 399)	Tests: A, B (pp. 397–399)	Tests: A, B (pp. 397–399)
(43)	13.	Test: E (p. 400)	Tests: C, D (pp. 399–400) Information: A (1, 2) (pp. 410–412)	Tests: C, D (pp. 399–400) Information: A (1, 2) (pp. 410–412)
(44)	14.	Test: F (p. 401)	Tests: E, F (pp. 400–403) Information: A (3, 4) (pp. 412–413), B (3 *h*, *i*) (p. 419)	Tests: E, F (pp. 400–403) Information: A (3, 4) (pp. 412–413), B (3 *h*, *i*) (p. 419)
(45)	15.	Test: F (p. 401, *continued*)	Test: G (pp. 403–404) Information: B (1) (p. 413) Test: H (p. 404) Information: B (2) (pp. 414–415)	Test: G (pp. 403–404) Information: B (1) (p. 413) Test: H (p. 404) Information: B (2) (pp. 414–415)
(46)	16.	Tests: J, K (pp. 405–408)	Tests: I, J (pp. 404–405) Information: B (3) (pp. 415–422)	Tests: I, J (pp. 404–405) Information: B (3) (pp. 415–422)
(47)	17.	Test: K (pp. 405–408, *continued*)	Test: K (pp. 405–408) Information: B (4, 5) (pp. 422–424)	Test: K (pp. 405–408) Information: B (4, 5) (pp. 422–424)

Units *Total*	*Unit*	*Group I*	*Group II*	*Group III*
(48)	18.	Test: . . . . K (pp. 405–408, *continued*)	Test: . . . . L (p. 408) Information: C (pp. 424–427)	Test: L (p. 408) Information: C (pp. 424–427)
(49)	19.	Review: . . . Exercises that establish form in pronouns and verbs	Tests: . . . M, N (pp. 408–409) Information: A, B, C, D (pp. 409–432)	Tests: M, N (pp. 408–409) Information: A, B, C, D (pp. 409–432)
(50)	20.	Same as 19 . .	Tests: . . . . A–N (pp. 397–409)	Tests: A–N (pp. 397–409)

SECOND TERM

CHAPTER I (*continued*). Conversation

(1)	5.	Review Chapter I Exercise: O (p. 37)	Review Chapter I Exercises: O (p. 37), Q (p. 39)	Review Chapter I Exercises: O (p. 37), Q (p. 39)
(2)	6.	Reading: . . . P. 37 Exercises: L, M, N (p. 37)	Reading: . . . P. 37 Exercises: L, M, N (p. 37)	Reading: P. 37 Exercises: L, M, N (p. 37)

CHAPTER II. Discussion

(3)	1.	Reading: . . . Pp. 40–44 Exercise: A (p. 40)	Reading: . . . Pp. 40–50 Exercises: A (p. 40), F (p. 54)	Reading: Pp. 40–50 Exercises: A (p. 40), F (p. 54)
(4)	2.	Exercise: . . . D (1, 4, 8) (p. 50)	Exercises: . . . B, C, D (2, 5, 6, 7, 8) (p. 50)	Exercises: B, C, D (2, 5, 6, 7, 8) (p. 50)
(5)	3.	Exercise: . . . E (p. 51)	Exercise: . . . E (p. 51)	Exercise: E (p. 51)

Units *Total Unit*		*Group I*	*Group II*	*Group III*
		CHAPTER XI (*continued*). Speech Improvement		
(6)	2.	Reading: . . . Pp. 238–249 Exercises: Those needed by the group	Reading: . . . Pp. 238–249 Exercises: Those needed by the group	Reading: Pp. 238–249 Exercises: Those needed by the group
		CHAPTER VII. Story Writing		
(7)	1.	Reading: . . . Pp. 161–164 Exercise: A (p. 164)	Reading: . . . Pp. 161–164 Exercises: A, B (p. 164)	Reading: Pp. 161–164 Exercises: A, B (p. 164)
(8)	2.	Reading: . . . Pp. 165, 173 Exercise: C (p. 165)	Reading: . . . Pp. 165, 173 Exercise: C (p. 165)	Reading: Pp. 165, 173 Exercise: C (p. 165)
(9)	3.	Reading: . . . P. 176 Exercise: G (p. 177)	Reading: . . . P. 176 Exercises: G (p. 177), H (p. 185)	Reading: P. 176 Exercises: G (p. 177), H (p. 185)
		CHAPTER XIII (*continued*). Punctuation		
(10) (11)	8. 9.	Review punctuation listed for first term.	Review punctuation listed for first term.	Review punctuation listed for first term.
(12)	10.	Test: . . . . A (pp. 303–304) Use: A, B, C, D (pp. 304–306)	Test: . . . . A (pp. 303–304) Use: A, B, C, D (pp. 304–306)	Test: A (pp. 303–304) Use: A, B, C, D (pp. 304–306)
(13)	11.	Test: . . . . A (pp. 307–308) Use: A, B, C (pp. 308–309)	Test: . . . . A (pp. 307–308) Use: A, B, C (pp. 308–309)	Test: A (pp. 307–308) Use: A, B, C (pp. 308–309)

Units *Total*	*Unit*	*Group I*	*Group II*	*Group III*
(14)	12.	Test: . . . . A (pp. 309–311) Use: A, B, C (pp. 311–312)	Test: . . . . A (pp. 309–311) Use: A, B, C (pp. 311–312)	Test: A (pp. 309–311) Use: A, B, C (pp. 311–312)
(15)	13.	Review Exercises: A, B, C (pp. 313–316)	Review Exercises: A, B, C (pp. 313–316)	Review Exercises: A, B, C (pp. 313–316)
(16)	14.			

CHAPTER XVI (*continued*). GRAMMAR

PREPOSITIONS

(17)	21.	Test: . . . . C (p. 433) Supply correct forms and drill.	Tests: . . . . A, B, C, D (pp. 432–434)	Tests: A, B, C, D (pp. 432–434)
(18)	22.	Information: . . B (pp. 434–435)	Information: . . B (pp. 434–435)	Information: B (pp. 434–435)

CONJUNCTIONS

(19)	23.	Test: . . . . A (p. 435)	Tests: . . . . A, B (pp. 435–436) Information: A, B (pp. 436–439)	Tests: A, B (pp. 435–436) Information: A, B (pp. 436–439)

CHAPTERS XVI AND XVII. GRAMMAR (*continued*)

CONJUNCTIONS AND PHRASES

(20)	24.	Test: . . . . B (p. 436)	Test: . . . . A (pp. 440–441) Information: A, B, C (pp. 442–443)	Test: A (pp. 440–441) Information: A, B, C (pp. 442–443)

Units *Total*	*Unit*	*Group I*	*Group II*	*Group III*
(21)	25.	Information: . . Pp. 436–439	Test: . . . . B (pp. 441–442) Information: D, E, F, G (pp. 443–446)	Test: B (pp. 441–442) Information: D, E, F, G (pp. 443–446)
		CLAUSES AND SENTENCES		
(22)	26.	Review . . . . Usage: See Index	Tests: . . . . A, B (pp. 446–448) Information: A (p. 450)	Tests: A, B (pp. 446–448) Information: A (p. 450)
(23)	27.	Exercises: . . . Pp. 478–481	Test: . . . . C (p. 449) Information: B (p. 451)	Test: C (p. 449) Information: B (p. 451)
(24)	28.	Same as 27 . .	Test: . . . . D (pp. 449–450) Information: A, B (pp. 450–451)	Test: D (pp. 449–450) Information: A, B (pp. 450–451)
		CHAPTER XII (*continued*). PREPARATION OF WRITTEN ENGLISH		
(25)	4.	Review Chapter XII Exercise: D (p. 276)	Review Chapter XII Exercise: D (p. 276)	Review Chapter XII Exercise: D (p. 276)
		CHAPTER IV (*continued*). INFORMAL WRITING		
(26)	5.	Exercise: . . . J (p. 98)	Exercise: . . . J (p. 98)	Exercise: J (p. 98)
		CHAPTER VIII. WRITING ABOUT BUSINESS		
(27)	1.	Reading: . . . Pp. 186–194	Reading: . . . Pp. 186–194	Reading: Pp. 186–194
(28)	2.	Exercises: . . . A, B (p. 194)	Exercises: . . . A, B, C (p. 194)	Exercises: A, B, C (p. 194)

Units *Total*	*Unit*	*Group I*	*Group II*	*Group III*
(29)	3.	Exercises: . . . C, D (p. 194)	Exercises: . . . D, E, F (p. 194)	Exercises: D, E, F (p. 194)
(30)	4.	Reading: . . . Pp. 194–206	Reading: . . . Pp. 194–206	Reading: Pp. 194–206
(31)	5.	Exercises: . . . G (1), K (p. 207)	Exercises: . . . G (2), I, J, K (p. 207)	Exercises: G (3), H, I, J, K (p. 207)
(32)	6.	Reading: . . . Pp. 207–212 Exercise: L (p. 212)	Reading: . . . Pp. 207–212 Exercise: L (p. 212)	Reading: Pp. 207–212 Exercise: L (p. 212)

CHAPTER XVII (*continued*). GRAMMAR: SENTENCES

(33)	29.	See footnote [1] . .	Tests: . . . . A, B, C (pp. 451–455)	Tests: A, B, C (pp. 451–455)
(34)	30.	See footnote [1] . .	Tests: . . . . D, E, F, G (pp. 455–460)	Tests: D, E, F, G (pp. 455–460)
(35)	31.	See footnote [1] . .	Test: . . . . H (p. 460) Information: A, B, C (pp. 468–471)	Test: H (p. 460) Information: A, B, C (pp. 468–471)
(36)	32.	See footnote [1] . .	Test: . . . . I (p. 461) Information: D (pp. 471–472)	Test: I (p. 461) Information: D (pp. 471–472)
(37)	33.	See footnote [1] . .	Tests: . . . . J, K (pp. 462–464) Information: E (1) (p. 472)	Tests: J, K (pp. 462–464) Information: E (1) (p. 472)

[1] Use *Tests* as drill material to establish form. Omit *Information*, unless the class demands the information.

Units *Total*	*Unit*	*Group I*	*Group II*	*Group III*
(38)	34.	See footnote [1] . .	Test: . . . . . L (p. 464) Information: E (2, *a*, *b*) (pp. 473–475)	Test: L (p. 464) Information: E (2, *a*, *b*) (pp. 473–475)
(39)	35.	See footnote [1] . .	Test: . . . . . M (p. 465) Information: E (2, *c*) (pp. 475–478)	Test: M (p. 465) Information: E (2, *c*) (pp. 475–478)
(40)	36.	See footnote [1] . .	Test: . . . . . N (p. 467) Review: A–G (pp. 451–460)	Test: N (p. 467) Review: A–G (pp. 451–460)
		CHAPTER VI. Written Explanation and Description		
(41)	1.	Reading: . . . Pp. 132–136 Exercise: A (p. 136)	Reading: . . . Pp. 132–138 Exercises: A (p. 136), B (p. 138)	Reading: Pp. 132–138 Exercises: A (p. 136), B (p. 138)
(42)	2.	Reading: . . . Pp. 138–141 Exercise: D (p. 142)	Reading: . . . Pp. 138–141 Exercises: C, D (pp. 141–142)	Reading: Pp. 138–141 Exercises: C, D (pp. 141–142)
(43)	3.	Review: . . . Oral Explanation	Reading: . . . Pp. 143–144 Exercise: E (p. 144) Reading: Pp. 147–148 Exercises: F, G, H (p. 148)	Reading: Pp. 143–144 Exercise: E (p. 144) Reading: Pp. 147–148 Exercises: F, G, H (p. 148)

[1] Use *Tests* as drill material to establish form. Omit *Information*, unless the class demands the information.

Units *Total*	*Unit*	*Group I*	*Group II*	*Group III*
(44)	4.	Reading: . . . Pp. 147–148 Exercise: H (p. 148)	Reading: . . . Pp. 148–150 Exercises: I, J, K (pp. 149–150)	Reading: Pp. 148–150 Exercises: I, J, K (pp. 149–150)
(45)	5.	Reading: . . . Pp. 150–153 Exercises: M, N (pp. 152–153)	Reading: . . . Pp. 150–153 Exercises: L, M, O, P (pp. 152–153)	Reading: Pp. 150–153 Exercises: L, M, O, P (pp. 152–153)
(46)	6.	Reading: . . . Pp. 153–155 Exercises: Q (p. 155), R (p. 159), S, U (p. 160)	Reading: . . . Pp. 153–155 Exercises: Q (p. 155), R (p. 159), S, U (p. 160)	Reading: Pp. 153–155 Exercises: Q (p. 155), T, U (p. 160)

CHAPTER XV. Word Study

(47)	1.	Reading: . . . Pp. 327–334	Reading: . . . Pp. 322–326 Exercise: A (pp. 326–327)	Reading: Pp. 322–326 Exercise: A (pp. 326–327)
(48)	2.	Exercises: . . . B, C (pp. 332–333)	Reading: . . . Pp. 327–334 Exercises: B, C (pp. 332–333)	Reading: Pp. 327–334 Exercises: B, C (pp. 332–333)
(49)	3.	Reading: . . . Pp. 334–342 Exercise: D (p. 337)	Reading: . . . Pp. 334–342 Exercise: D (p. 337)	Reading: Pp. 334–342 Exercise: D (p. 337)
(50)	4.	Reading: . . . Pp. 343–344 Exercises as desired (pp. 344–346)	Reading: . . . Pp. 343–344 Exercises as desired (pp. 344–346)	Reading: Pp. 343–344 Exercises as desired (pp. 344–346)

INDEX

(The numbers refer to pages)

Abbreviations, 93, 207, 287
Accuracy, 37, 44, 76
Active voice, 413
Address, outside, 93
Adjectives
  tests, 386
  information about, 387
  definition, 387
  kinds, 388
  descriptive, 388
  pronominal, 388
  numeral, 388
  articles, 388
  comparison, 389
  degrees of comparison, 390, 391
Adverbs
  tests, 386
  information about, 389
  definition, 389
  kinds, 389
  simple, 389
  interrogative, 389
  conjunctive, 389
  property, 389
  comparison, 389
  degrees of comparison, 390, 391
After the March Rain, 248
Alphabetizing, 210
Anecdotes, 72
  examples of, 73
Annotations, 235
Announcements
  oral, 124
  written, 150
Antecedent, 385
Antonyms, 332
Appropriateness, 16, 30, 104, 109
Argument, 128
Arrangement
  chronological order, 46
  result and explanation, 47
  cause and effect, 47
  space relationships, 47
  orderly, 76
  details of, for written English, 250
  outlines, 263
Attention
  capturing, 107
  holding, 108
  getting, 240
Audience
  considering the, 59
  adapting explanation to, 77
  organizing material with audience in mind, 110
  audience-minded, 245
Auld Licht Idylls, 263
Auslander, Joseph, 340
Autocrat of the Breakfast Table, 18

Ball of conversation, 23
catching, 25
returning, 27
Bangs, John Kendrick, 263
Barrie, James M., 263
Bent Twig, The, 69
Bill, 190
Birds and Their Relations to Man, 236
Bookman, 263
Boyhood and Youth of an Inventor, 66
Boyhood on a Missouri Farm, 146
Boys' Life, 177
Branch, Anna Hempstead, 339
Breathing, 241
Brevity, 37
Bridges, T. C., 236
Brunel's Tower, 215
Burroughs, John, 276
Business letters, 194–205

Capitalization, 279–284
tests, 279–281
use of capitals, 281–284
Carroll, Lewis, 88
Case, 366
nominative, 366, 382
objective, 367, 383
possessive, 368, 384
Central thoughts, getting the, 218, 245
Check, 187
Christmas Carol, A, 256
Clauses, 446
tests, 446
information about, 450
kinds of, 450, 475
conjunctions, 451
Clemens, Samuel Langhorne, 115, 171
Climax, 63
Code of Good Americans, 51, 317
Coherence, 136, 260
Colloquial English, 32
Colon
tests, 303–304
use of, 304–306
Comma, 260
tests, 289–294
use of, 294–300
Comparison of adjectives and adverbs, 389
Complements, 471
Complete verbs, 412
Complex sentence, 475
independent clause, 475
dependent clause, 475
more than one dependent clause, 476
connectives, 476
Complex-compound sentences, 477
Compound sentence, 473
connectives and punctuation, 474
wrong use of, 475
Compound-complex sentences, 477
Conjugation, 410, 427, 429
Conjunctions, 435
tests, 435
information about, 436
definition, 436
kinds, 436
coördinate, 436
correlative, 437
subordinate, 437
usage, 438
Connolly, Louise, 227
Conrad, Joseph, 276
Consonants, 243

Conventionalities
observing, 30
of manner, 30
being agreeable, 31
avoiding interruptions, 31
of speech, 32
choosing the appropriate level, 32
adapting the voice, 36
Conversation, 21–39
movement of, 15
purpose of, 15, 22
success of, 17
materials of, 21
importance of, 21
characteristics of, 23
catching the ball, 25
returning the ball, 27
observing conventionalities of manner, 30
of speech, 32
choosing a subject, 35
use of the telephone, 37
score card, 38, 39
quoting, 87
Courtesy, 5, 37
Current Life, 227
Current Literature, 150

Dalton, Power, 341
Dash, use of, 307
Dearborn, Ned, 236
Declarative sentence, 472
Delights of Delicate Eating, 42
Deposit slip, 187
Description, 67, 153
Devices, 110, 318
Dewey Decimal System, 225
Dialectal English, 34
Dickens, Charles, 258
Dictation, 315
Diction, 17
Direct object, 471
Discussion, 40–54
movement of, 15
purpose of, 15, 40
characteristics of, 40
stating the object clearly, 43
being accurate, 44
keeping to the point, 46
keeping to the point of view, 47
summarizing, 49
personal characteristics, 49
avoiding monopoly, 49
admitting ignorance, 49
being impersonal, 50
Durant, Will, 64
Dyer, Walter A., 62

Ellsberg, Edward, 142
Endorsement, 253
Enunciation, 17, 241
Envelope, 196
Everett, Edward, 247
Exclamation points
tests, 288
use of, 288, 289
Exclamatory sentence, 472
Explanation, formal, 118
where and *when* fact questions, 120
how, *where*, and *what* fact questions, 120
thought questions, 122
summary, 123
announcements, 124
reports, 126
discussion and argument, 128
introduction, 130
written, characteristics of, 140

Explanation, informal, 74
characteristics of, 74
finding the point of difficulty, 75
having an orderly arrangement, 76
being accurate, 76
adapting your explanation to your audience, 77

Figures of speech, 334
Figures, writing, 312–313
Filing, 209
First Battles of the Revolution, 247
Fisher, Clyde, 267
Fisher, Dorothy Canfield, 69, 157
Formal discussion, 128
Formal explanation, 118
Formal speech, 103–131
Formal writing, 132–212

Gender, 365
Gerunds, 444
Grandstand Seat in the Sky, 165
Graphs, 493
Grouping, 245
Growth of the language, 13, 14

Hawes, Charles Boardman, 62
Haydon, Benjamin Robert, 73, 89
Henshaw, Nevil, 259
Her Words, 339
Herzberg, Max J., 453
Heseltine, Olive, 23, 27, 29
Holmes, Oliver Wendell, 18
Homer, 3
Home-reading card, 233
Homonyms, 332
How Plants Live and Travel, 267
Hutchins, William J., 51
Huxley, Thomas H., 85
Hyphen, 312

Idioms, 333
Iliad, 3
Imperative mode, 415
Imperative sentence, 472
Indention
of social letters, 92
of business letters, 196
Indicative mode, 414
Individuality, 16, 83
Infinitives, 444
Informal note, 98
Informal speech, 15–17
Informal writing, 80
Ink, 250
Interrogative sentence, 472
Interruptions, 31
Interview, 191
Intransitive verbs, 411
Introduction, 130
Invitations, formal, 152
Irregular verbs, 412

Jones, Francis Arthur, 66

Kipling, Rudyard, 62

Language, growth of, 13
effect of, 17
Lead Hunters of the Ozarks, The, 236
Letters
social, 80
parts of a letter, 91
business, 194–205
Letters and Diary of Alan Seeger, 157

Letters of James Russell Lowell, 86
Levels of English, 5
colloquial English, 32, 327
technical English, 33
literary English, 33, 327
slang, 33, 330
dialectal English, 34
low colloquial, 329
trite phrases, 331
Library Catalogue, 211
Library, using the, 225–237
Dewey Decimal System, 225
keeping the record, 232
annotation, 235
growth through reading, 237
Life on the Mississippi, 171
Linking verbs, 411
Listener, 17
Listening, 6
and seeming to listen, 25
and seeming not to listen, 25
the good listener, 26
to formal speech, 113
Literary English, 33
Lowell, James Russell, 86

Malaprop, Mrs., 343
Manners, 5, 30
Margins, 253
Mark Twain, 146
Measuring progress, 223, 492
Measuring work, 8, 9
Mechanics, 216
Memorandum, 192
Memorizing, 246, 317–321
direction for, 317
exercises in, 321
Metaphor, 335
Mingos, Howard, 165
Minutes of a meeting, 148
Mode, 414
indicative, 414
subjunctive, 414
imperative, 415
Modifiers, 470
Money order, 189
Mood, *see* Mode
Motion, 491
My Silent Servants, 263

Narration
informal, 55
characteristics of good story-telling, 56
selecting a point of view, 56
expressing a mood, 58
considering the audience, 59
telling the story, 60
pulling back the curtain, 61
making events march, 62
making the story vivid, 67
closing the curtain, 69
anecdote, 72
examples of anecdotes, 72, 73
formal, 161
Nasalizing, 243
News article, 161
Nominative case, 366, 382
Note, 98
Note-books, 253
Note-taking, 274
Nouns
test, 356
information about, 360
definition, 360
kinds of, 360
common, 360
proper, 360
collective, 360
properties of, 361
number, 361

Nouns — *Continued*
gender, 365
person, 366
case, 366
Number, 361, 382, 423

Object complement, 471
Objective case, 367, 383
Objective complement, 471
Obsolete words, 13
Office machines, 210
On the Bottom, 142
Outlines, 263

Page, Thomas Nelson, 62
Page, Walter Hines, 134
Paper, 94, 250
Paragraph, 258
topic sentence, 259
Parallel structure, 439
Parentheses and brackets, 306–307
Parliamentary procedure, 485
constitution, 485
duties of officers, 487
some common practices, 488
parliamentary phrasing, 490
the motion, 491
Participles, 444
Parts of speech, 352
tests, 353
information about, 355–439
Passive voice, 413
Peasant Wit, 259
Penmanship, 250
Pennell, Elizabeth Robins, 142
Period
tests, 284–286
use of, 286–288
Person, 366, 382, 422
Personal data blank, 190
Personification, 337
Phillpotts, Eden, 215
Phrases, 440
tests, 440
information about, 442
adjective, 442
adverbial, 442
noun, 443
verb, 443
prepositional, 443
infinitive, 444
gerund, 444
participles, 444
Piloting on the Mississippi, 171
Point of view, 47
fixed, 47
moving, 47
keeping, 47
changing, 49
selecting, 56
Possessive case, 368, 384
Précis, writing, 143
Predicate
simple, 469
complete, 469
compound, 470
Prefixes, 324
Prepositions, 432
tests, 432
information about, 434
kinds, 434
usage, 435
Pretty Words, 340
Prevision or planning, 108, 256
Priestley, J. B., 19, 30
Principal parts of verbs, 420–422
Promissory note, 189
Pronouns
tests, 370
information about, 377
definition, 377
kinds of, 378

Pronouns — *Continued*
personal, 378
compound personal, 378
possessive, 379
relative, 379
compound relative, 380
interrogative, 380
demonstrative, 380
indefinite, 381
impersonal, 381
properties, 381
gender, 382
number, 382
person, 382
case, 382
nominative case, 382
objective case, 383
possessive case, 384
antecedent, 385
order of, 385
Pronunciation, 17, 243
Punctuation, 277, 316
period, 284–288
question marks and exclamation points, 288–289
comma, 289–300
semicolon, 300–303
colon, 303–306
parentheses and brackets, 306
dash, 307
apostrophe, 307–309
quotation marks, 309–312
hyphen, 312
writing figures, 312
review exercises, 313
dictation exercises, 315

Question marks
tests, 288
use of, 288–289
Questions, 118

Quotation marks
tests, 309–311
use of, 311–312

Reading, 217–224
aloud, 110, 217
silently, 217
two kinds of materials, 218
acquiring skill, in study or work-class of, 218
literature, 222
adapting speed, 223
clubs, 224
Receipt, 188
Reference books, 211
Regular verbs, 412
Reports
oral, 126
written, 147
on books, 149
Revision, 256
Rhetoric, 17
Rules for spelling, 346
Run-on construction, 458

School for Scandal, A, 343
Scoville, Samuel, Jr., 158
Secret Island, 158
Seeger, Alan, 158
Semicolon
tests, 300–301
use of, 301–303
Sentence outline, 266
Sentences
opening, of a story, 61
complete, 275
tests, 451
information about, 468
sentence-sense, 468
subject, 468
predicate, 469
modifiers, 470

Sentences — *Continued*
words, 470
phrases, 470
clauses, 471
complements, 471
objective, 471
object, 471
subjective, 471
kinds of, 472
declarative, 472
imperative, 472
interrogative, 472
exclamatory, 472
simple, 473
compound, 473
complex, 475
complex-compound, 477
compound-complex, 477
miscellaneous exercises, 478
Sheridan, Richard Brinsley, 343
Short-story, 176
Silver Wings, 177
Simile, 335
Simple sentence, 473
Slang, 33
Speech, formal, 103–131
speeches, 105
characteristics of, 106
having a definite purpose, 106
capturing attention, 107
holding attention, 108
preparing a formal talk, 108
listening to, 113
the after-dinner speech, 115
Speech improvement, 238–249
surveying your speech habits, 239
characteristics of good speech, 240
getting attention, 240
breathing, 241
tone projection, 241
enunciation, 241
consonants, 243
nasalizing, 243
pronunciation, 243
desiring to be heard, 244
reading aloud, 245
grouping, 245
getting the central thought, 245
memorizing, 246
dramatizing, 249
Speech, informal, 15–19
characteristics of, 15
factors of, 16
Spelling, 346–351
Speyer, Leonora, 341
Standards of measurement, 223, 254
Stems, 325
Story of personal experience, 56, 165, 173
Strother, French, 219
Style, 133
Subject
of conversation, 21
changing, 28
of sentence, 468
simple, 468
complete, 469
compound, 469
Subjective complement, 471
Subjunctive mode, 414
Substantive, 360
Suffixes, 325
Summarizing, 49, 123, 220
Synonyms, 332

Talk, 15, 29
Talking, 19
Technical English, 33

Telegrams, 192
Telephone, use of, 37
Tense, 415
Times, New York, 163
Tone projection, 241
Topic outline, 266
Topic sentence, 259
Transition, 64
Transition words, 137
Transitive verbs, 410
Trite phrases, 331
Troy, 3
Turner, Nancy Byrd, 342

Understood Betsy, 155
Unfolding Marvels of Wireless, 219
Unity, 46, 58, 85, 136, 260
Usage, 394, 435, 438

Verbs
  tests, 397
  information about, 409
  definition, 409
  conjugation, 410
  verb phrase, 410
  kinds, 410
  transitive, 410
  intransitive, 411
  linking, 411
  complete, 412
  regular, 412
  irregular, 412
  properties, 413
  voice, 413
  mode, 414
  tense, 415
  person, 422
  number, 423
  verbals, 424
  infinitives, 425
  participles, 426
  gerunds, 427
Voice,
  quality of, 17
  adapting the, 36
Voice of verbs, 413

Weed, Clarence M., 236
Whitfield, Raoul Fauconnier, 177
Who's Who in America, 211
Wilbur's Career, 227
Winburn, Hardy L., 236
Word study, 32–35, 67–69, 137, 153–160, 221, 322–351
  of borrowed words, 323
  common Latin and Greek prefixes, suffixes, and stems, 324
  levels of English, 327
  some classifications, 332
  idioms, 333
  figures of speech, 334
  words as words, 338
  exercises, 344
  rules for spelling, 346
Words, 4, 5, 338
Words, by Auslander, 340
Words, by Dalton, 341
Words, by Turner, 342
Words to Sleep Upon, 341
Wordsworth, William, 248
World Almanac, 211
World's Work, 219
Wright, Jack, 174
Writing, formal, 132–212
  style, 133
  unity, 136
  coherence, 136
  transition words, 137
  written explanation, 137, 138
  characteristics of written explanation, 140

Writing, formal — *Continued*
kinds of explanation, 140
précis writing, 143
written reports, 147
minutes of a meeting, 148
book reports, 149
written announcements, 150
formal invitations, 152
written description, 153
story writing, 161
kinds of stories, 161
the news article, 161
story of personal experience, 165
letter about personal experience, 173
the short-story, 176
writing about business, 186
kinds of business writing, 186
deposit slip, 187
check, 187
receipt, 188
money order, 189
promissory note, 189
bill, 190
personal data blank, 190
personal interview, 191
memorandum, 192
telegrams, 192
letters about business, 194
business letters and social letters, 195
kinds of business letters, 195
the letter picture, 195
abbreviations, 207
filing, 209
alphabetizing, 210
office machines, 210
reference books, 211
Writing, informal, 80–98
characteristics of social letters, 80
adapting the letter to the reader, 80
beginning right, 81
revealing individuality, 83
giving a unified impression, 85
quoting conversation, 87
parts of a letter, 91
letter paper, 94
the informal note, 98
Written English
details of arrangement, 250
note-books, 253
standard of measurement, 254
prevision or planning, 256
revision, 256
paragraph, 258
topic sentence, 259
unity, 260
coherence, 260
outlines, 263
detailed plan, 267
note-taking, 274
sentence, 275
Wylie, Elinor, 340

Young Folk's Book of the Sea, The, 236

Zodiac Town, 342